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My dear Miss Howard:

Mme. Romola Nijinsky has written asking me to create an American Nijinsky Foundation Fund, to defray expenses for treatment of Vaslav Nijinsky. He has been treated by Dr. Sakel with Insulin Shock treatments, and has shown a decided improvement and chances for recovery.

Prior to this time Nijinsky has been cared for by the Nijinsky Foundation in Europe. The Backers of the Foundation state that they do not have sufficient funds to carry on these treatments without further aid. I would suggest that all moneys collected for this fund be handled by one or both of the Dance publications.

I sincerely believe that all dance lovers should stand behind this great cause, and feel that it would be very helpful to run an open

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• PRO and CON . . .

letter in your magazine regarding the above idea.

I am planning on sending a facsimile of the enclosed letter to all dance studios, as soon as we are assured of your cooperation. I will be glad to send you a copy of Mme. Nijinsky's letter, at your request.

Time is limited, any suggestions you might have will be greatly appreciatd.

Sincerely,

NICO CHARISSE
Hollywood, Calif.

•

Dear Miss Howard:

After reading the letter sent in from Jack Newton in the September issue of AMERICAN DANCER, it gave me courage to speak my little piece.

Anyone who is interested at all in dancing usually favors one special type. Mine is acrobatic. I'm sure there are plenty of others who like this type just as well as I, so can someone please tell me why there are so few articles written about it? And why is it that you see oodles of tapping and toe dancing

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Perhaps I may be enlightened on this subject in the next issue of your grand magazine, or I may even be surprised to read an article on acrobatic dancing with illustrations.

Do you think I may?

Very truly yours,
(Mrs.) Miriam L. Whalen,
Waltham, Mass.

•

Gentlemen:

We want to subscribe for THE AMERICAN DANCER starting with the June issue. Enclosed is check for same.

We receive your magazine now, but as we keep a scrap book on the magazine and also a complete file, it is necessary for us to have two copies of each issue.

We would appreciate your sending copies of the June and July numbers at your earliest convenience.

Thanking you, we are
Sincerely,
Mildred Peters, Indianapolis, Ind.

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Flavia Waters Champe, Lincoln, Neb.

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Dear American Dancer:

I am very happy to note that you have used a picture of my pupil and assistant in the June issue.

Please send her one year's subscription, beginning with the June issue (which contains her picture). She is now beginning to teach in her own studio and I want her to have THE AMERICAN DANCER as a help to her in the many problems bound to face a young teacher. Moreover, the magazine will keep her in touch with the pulse of the profession.

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Sincerely yours,
Ruth Otis Denio, Rochester, N. Y.

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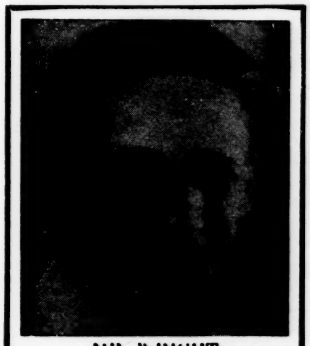
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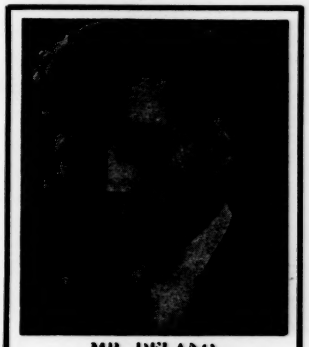
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Dear Editor:

Your magazine never fails to contain some material of real instructive value to anyone interested in any phase of dancing.

Also, may I express my appreciation for the obvious thought and good taste which has been expended on the material and general appearance of THE AMERICAN DANCER, especially in the last few issues.

All best wishes.

Mrs. Elmer Doerr, Chicago, Ill.

•

Dear Miss Howard:

Hope I am not late in sending my subscription renewal. It will always come along as I could not go a month without your grand magazine.

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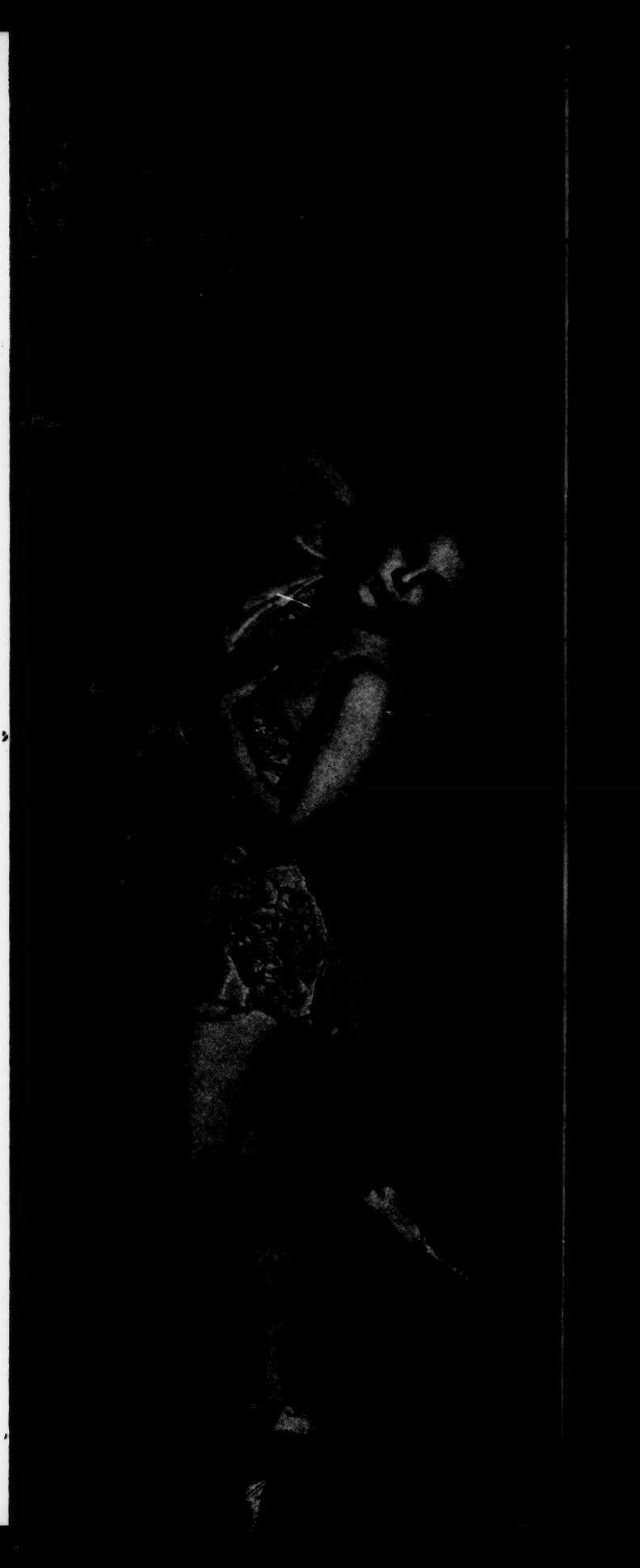
At the Right—
LILA BOYE, *who has just finished a successful season in Atlantic City, N. J.*

On the Cover—
DORIS HUMPHREY
—Photo by Barbara Morgan



THE AMERICAN DANCER is the official publication of THE DANCING MASTERS OF AMERICA, INC. *and its 23 Affiliated Clubs.*

MILDRED KOERBER, *Art Editor*

THOMAS E. PARSON, *Ballroom Advisory Editor*

WORTH DIXON HOWARD, *Advertising Manager*

Chicago Representative: MARION SCHILLO
841 Lafayette Parkway, Chicago

Hollywood Representative: DORATHI BOCK PIERRE
8148 Mannix Drive, Hollywood, Calif.

NADJA, Paris, France.

THE AMERICAN DANCER
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Summing Up

by
RUTH ELEANOR HOWARD

One of the most sensational occurrences of recent years in the dance world was the police raid on the headquarters of the National Talent Pictures Corporation in Hollywood a few weeks ago. Papers throughout the country carried feature stories on it and the Los Angeles papers ran pictures showing the principals resisting arrest and depicting subsequent sit-down strikes by irate teachers who had bought and paid for franchises —only to have the bubble burst.

■

As we go to press, the three principals are on trial in Los Angeles County and the Federal authorities are standing by ready to press charges of using the mails to defraud.

■

Many teachers will remember that THE AMERICAN DANCER warned against this enterprise almost a year ago. Becoming suspicious of the ability of National Talent Pictures Corporation to fulfill all of the lavish promises made to dance teachers, THE AMERICAN DANCER notified Ira C. Overdorff that unless he satisfactorily answered certain questions he would not be permitted to buy advertising space in this magazine. Although full pages were offered, they were steadfastly refused on the grounds that it is the sacred responsibility of a publisher to protect the interests of his readers and to see that no false or misleading advertising finds its way into his pages. It was, unfortunately, a simple matter to find other publications that are less scrupulous and so the ads did reach some teachers.

■

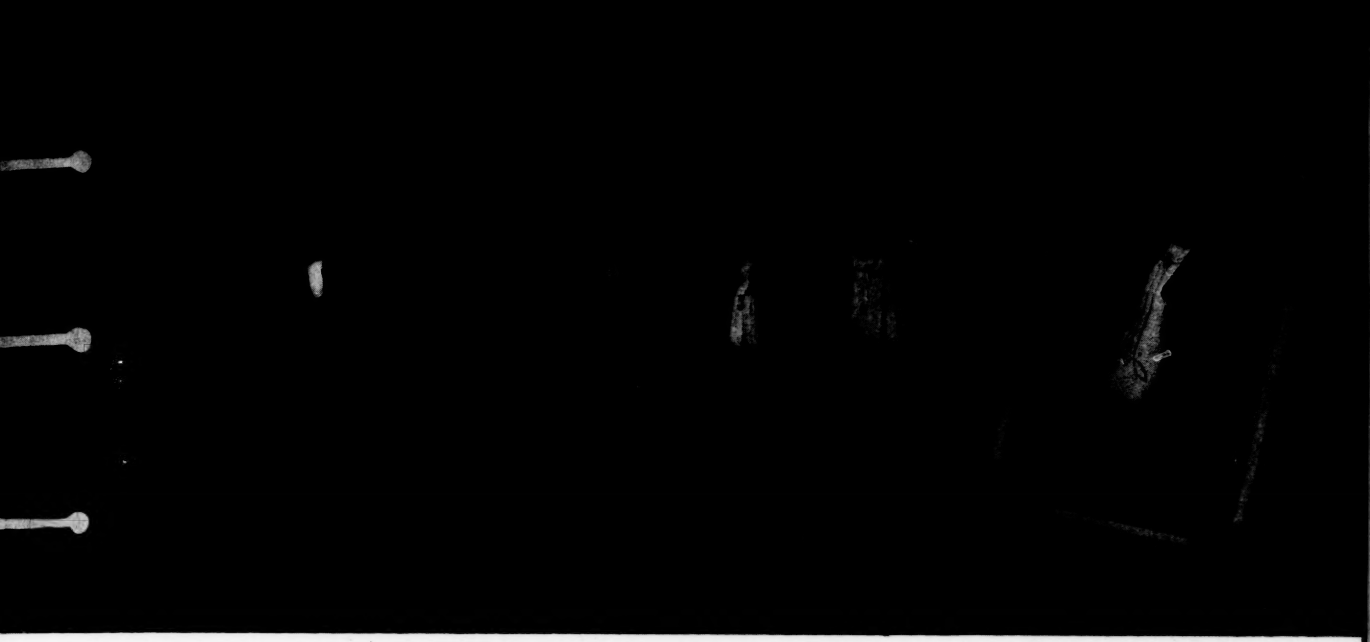
The tragedy of this situation is not the actual loss (however acute it might be) that individual teachers have suffered, but the fact that teachers are forced by parents of their students to place themselves in so vulnerable a position. If parents would only realize that a good dance education is an investment in health . . . and that by inducing, through rhythmic training, a closer coordination of body and mind, the child is being equipped to meet life a little more easily than his playmate who does not dance, the dance teacher's greatest bug-bear would disappear.

■

A survey conducted by THE AMERICAN DANCER in 1934 showed that only one-third of all the parents who send their children to dancing school are interested in seeing them have professional careers. But it is that third which haunts the average dance teacher and forces her to grasp at straws that are even more shadowy than those held out by National Talent Pictures Corporation.

■

It is, perhaps, good that this fiasco has been so widely publicized in the newspapers, for it gives teachers a protection against other forms of rackets which will attract the attention of ambitious parents. This affords teachers a sound reason, publicly exposed and explained, for taking the stand that every child who studies dancing derives physical benefit sufficient to warrant the time and money expended, and that when an Astaire or a Ginger Rogers appears on the horizon the legitimate teacher can always find ways and means of bringing him or her to the attention of the proper direction.



IRISH TRADITIONAL DANCING

With a Sidelight on Lilting and "Cronan"

by DOROTHY NORMAN CROPPER

MR. PEADAR O'RAFFERTY instructs approximately 500 pupils per week in traditional Irish dancing. He coaches the Public Elementary School teachers in the dances that they teach in their schools as an acknowledged subject in physical training. He is a charming, unassuming man who, in his quiet way, convinces one that he knows all there is to be known of Irish traditional dancing. He was trained by his father who before him devoted his life to dancing and teaching. His conversation does not give the impression that he is expressing an opinion but rather that he is stating a fact.

Irish traditional dancing dates from 1559 and has been handed down from one generation to another as there have been no published books or even notes on the subject. In order to preserve its true form, no originality on the part of the dancer has been permitted in the competitions that are held regularly; a competition is called a *Feis* and pronounced *Faysch*. There are certain combinations of steps and certain breaks that are regarded as authentic and as these may be danced *ad lib*, the more advanced dancers are given ample chance to show their ingenuity.

Folk dancing was, and still is, in the country districts of Ireland what ballroom dancing was to the cities, the center of social life. Lacking suitable rooms in which to dance, folk dancing was done at the cross roads, or in a barn, or occasionally on a wooden platform erected in a bowl-like field. The last mentioned is associated with Holy Days and Sundays. After Mass the young people and often many of the older ones go through the traditional dances, not so much from the viewpoint of recreation as from that of performing a ritual; it has been an established practice for hundreds of years. Coppers are thrown to the dancers by the onlookers and promptly scooped into a small hole beside the fiddler, presumably by way of payment for his services.

The old accompaniment for dancing was a fiddle and *Villean* (you-lee-an) Pipes. The pipes can be compared to bagpipes, except that the instrument lies on the lap, the bag is worked by the left arm and the right hand is free to play the notes.

The majority of traditional dances are for groups. As the form of the dance requires constant changing of partners, young people flock to these dance affairs to meet their friends. In the cities today ballroom dancing has entirely supplanted folk dancing, but in the inaccessible districts where suitable dance floors are lacking, traditional dancing flourishes. There is, of course, an occasional solo performance; no metal tips are used, but the heavy soles of brogues produce a marvelous effect especially when, in order to hear the rhythm of some expert dancer, they calmly take a door off its hinges and get him to dance on the back of it.

The most popular dance is the reel, played in 2/4 tempo, and danced by any number of dancers. Reels are danced "longways" and "round," that is, their form is either from side to side or in a progressive circle. Then there is the jig in 6/8 tempo which is also danced "longways." A square formation is used at times, but mainly for what is known as a "set dance." 9/8 tempo is used for the slip or hop jig. All these are traditional and for groups. The only "cultivated" dance is the hornpipe in 4/4 tempo that was introduced from time to time by the few itinerant teachers ever known in Ireland; this is a solo dance and is regarded with awe as the dancer must have had tuition from *a real teacher*. You must not forget that the Irish country people dance their reels and jigs as naturally as some of our untutored public dance the fox trot.

Like the music, the dancing is of Celtic origin. Please pronounce that *Keltic* as there is no C in the language. May I refresh your mind for a moment? The Celts were an ancient people who inhabited Brittany and the British Isles. The Gaels were a Celtic race living in parts of Ireland and Scotland. As is the case with Americans and British, the Celts and Gaels spoke the same language, but even though the vocabulary was the same, pronunciation and dialect were

(*Continued on page* 38)

EDUCATION GOES RHYTHMICAL

by CALVIN T. RYAN, A.M., Ed.M.
State Teachers College
Kearney, Nebraska

IN the kindergarten we get some of our best teaching. The reason, obviously, is that there teachers are more natural and the methods are more adapted to child nature.

Take the matter of rhythm, and the stress on rhythm as a central factor in educating the child. The child at the kindergarten level is the most susceptible to such training; he is in the rhythmic stage. Through rhythmic experiences we are trying to reintroduce into the life of the child that natural beauty of movement, that harmony of which he is a part.

Recently a teacher in the laboratory school connected with this college took a class of children from four to five years old and another class of ages from six to eight. The classes were in rhythm, intended as beginning work in music. The whole idea was to get the children to experience rhythm and to differentiate between high and low pitch. The children marched, tapped, and bounced balls. They portrayed in some form or another pattern-movements. They heard a tune played on the piano, then they acted out what the music made them feel. The whole program was a perfect recognition of the unity of mind and body, capped by a spiritual response.

Acquiring an intelligent control of the body is more important for a small child than learning to read and write. It is more nearly education, for education does not consist solely of subjects to be learned. In our efforts to teach or to learn we should never forget that we have bodies. Training the mind and neglecting the body is a faulty educational approach, and we are getting away from that procedure so far that we are experimenting with educating the mind through the body.

In England they have done more in this respect than we have thus far in America. In the official document, "Primary School," the authorities say, "Physical culture should have as its object . . . the simultaneous development of physical and mental powers in harmonious interplay. Bodily poise and balance, a habit of natural and expressive motion—these qualities are not merely physical accomplishments, which add grace to life, but are intimately connected with intelligence and character." The report goes on to say that physical culture is to be an agent of "eurhythmia," and "must be the foundation of the school's activities, because the child is, in the first place, a growing organism."

This co-ordination of music and gymnastics is what we must have in our education. The Greeks did not differentiate between their music and their gymnastics, nor between those two and poetry. Education was for them based upon man's, or the child's, natural art responses. The good man was he whose body expressed himself, the good man. The body reflected the soul. Plato said, "A good soul by its excellence makes the body as good as can be." Because of this belief the Greeks thought the choric dance formed desirable social habits, "the interweaving of movement in the young citizen's dance starting him on the road to the interweaving of his interests with those of his fellow citizens, . . ."

The "Music and Movement" classes conducted in the shabby centers of London, for children from the struggling working classes, are unquestioned demonstrations of what rhythm in education and in life means. I quote from a recent report of a visitor to one of those classes:

"Manner" is the hall-mark of education, and if grace of body and manner can be developed in a few years and at so early an age in children whose environment is consistently ugly and ungracious . . . the method is one with which all educationists should be closely concerned. And if this grace of body can so shape the manner of a child, it seems certain . . . that it must also issue in an allied grace, poise and ordered rhythm of mind. A general air of eager alertness seemed to suggest that it was so. . . .

These classes are conducted first without music. This is done partly through bodily movement, and partly through use of drawings. The children express their feelings in pattern movements.

Some such work was carried on by Vachel Lindsay just prior to his untimely death. He thought children should dance their appreciation of a poem, and through the creative dance express what the poem meant. He too omitted the musical accompaniment. The child created his own music.

M. Jaques Dalcroze, feeling dissatisfaction with the accomplishments in teaching music, set about to find the cause of the failure. His conclusion was that teachers put too much stress on knowledge and technical skill, and not enough on enriching the experience of their pupils. Dalcroze did not minimize the importance of knowledge and technique; rather he put them in their place. Learning, to be effective, must be assimilated. It must become a part of the individual's very life. Knowledge and skills are means, not ends. They assist the learner in giving forth what he feels within him. Stress on knowledge and technique force a distinction between the notion of learning and that of enjoying. A recent authority on curriculum construction says in evaluating the present school curriculum in relation to present social life, "The outcomes of such education must be weighted heavily in terms of insights, appreciation, and understandings rather than skills in doing or performing." (Hopkins, L. Thomas. Curriculum Principles and Practices. P. 19.)

Acquisition of factual knowledge, the development of problem solving ability, and the education of the emotions are three phases of our educational program. Many of us are beginning to feel there is a shortcoming in our present

(*Continued on page* 40)

SONJA HENIE, *Queen of the Ice*

SHE DANCES ON ICE

Sonja Henie Loves Ballet

by FREDERICK RUSSELL

SONJA HENIE, ten times world figure-skating champion, three times Olympic champion and now a film star in her own right, learned to dance long before she learned to skate. In fact, it was the influence of dancing which resulted in her becoming a world-renowned skater.

"Ever since I was a little girl," she says, "I wanted to go on the stage. First I wanted to be a ballet dancer, and I studied dancing until I was twenty years old."

Sonja has, of course, achieved her name as a skater, but she actually dances on ice.

"Ice skating is not alone a sport," she explains, "it is an art, too. I have skated before hundreds of thousands of people. I try to put some of the beauty of the dance into my skating. I dance on skates instead of just skating."

The step from ice-skating championships to film stardom is not at all surprising to Sonja.

"Many dancers are actresses," she points out. "They prepare for their acting career by dancing. I have done the same. I do not wish nor intend to give up skating. It means too much to me and I believe it is as beautiful and entertaining to people as dancing. But I wanted to broaden myself, to carry my career another step forward with acting."

Sonja, even on the screen, is an amazing contradiction to the cool, reserved Scandinavian type we would expect of a girl born in the midst of a terrific post-seasonal April blizzard in Oslo, twenty-five years ago. Her manner is impulsive. Her eyes twinkle. She laughs frequently and gestures as she talks. And she is a brown-eyed blonde.

These discrepancies, her mother explains, may be because her maternal grandmother was Irish. "That," she says, "is why Sonja is—well, Sonja."

"Sonja started being Sonja at the age of three," her mother further relates. "She danced and skipped almost continually. The little girl loved to wrap herself in drapes and pretend she was a dancer. At four, she began to study dancing at the ballet school in Oslo."

Thus Sonja danced four years before she was ever on a pair of skates. Like all children in Oslo in winter, when she was eight years old she wanted a pair of skates for Christmas, so that she could go to the Municipal Stadium.

Sonja learned to skate just like any beginner. She put on her new skates, scooted out on the ice and promptly fell on her face! Once she accomplished muscular coordination, however, she knew that she would always be happy on the ice.

The other children raced on their skates. Even Sonja's father would tell her about the time he was the second fastest speed skater in Europe, but Sonja was interested only in dancing on the ice. After she learned to skate, she took an even keener interest in her ballet lessons.

Her second winter on skates, nine-year-old Sonja started to win honors at figure skating in the junior competition at the *Oslo Skating Club*. At ten she again won the competition. The following year, she won the Norwegian championship and went to the Olympic games in Switzerland, just for the experience, without an effort to win. She realized there was much to learn before she began skating seriously.

The next winter, she refused to enter the competition and went in for serious training, skating three hours in the morning and three or four more in the afternoon. She was thirteen before she undertook active competition again and, in 1926, placed second in the world championship matches in Stockholm.

The winter following, Sonja moved from second place to the championship when she replaced Helmer Szabo of Vienna, who had held the title four years. Thus, at fourteen, Sonja's dancing on ice carried her to the World Figure Championship, a title she has retained every year since. In 1928 she captured the Olympic championship, which she retained in 1932 and 1936.

Figure-skating comprises much more than meets the casual eye. It is one of the most arduous, dangerous and beautiful of sports. Generations of skaters have established certain classical figures to test their artistry. There are eighty championship figures which any competitor must be able to perform. The judges give each competitor six figures. The skater does not know until the last minute which of the eighty his six will be. It is not a test of ingenuity in creating new figures, but the perfect execution of those already established. Sonja spent three seasons practicing the "common" toe whirl before she attempted it in public.

Sonja worked diligently for her success on the rink. At eighteen she went to London and studied ballet under Madame Karsavina, the famous Russian teacher. She translated Pavlova's *Dying Swan* into a ballet on skates and her brilliant performance in the Ice Palace brought a command performance for George V and Queen Mary. The Duke of Windsor, then Prince of Wales, also attended.

Life at that time was all work and no play for Sonja. With Karsavina's encouragement and instruction, Sonja worked even more diligently to translate her dances into terms of ice-skating. She won the applause and admiration of royalty all over Europe. She has skated in command performances for the rulers of Norway, Sweden and Belgium. King Haakon VII of Norway sends her a cablegram before every public performance. In 1934, ex-Crown Prince Friedrich Wilhelm of Germany gave her his diamond stick-pin crowned with the Hohenzollern crest.

Upon her first visit to the United States, in 1929, Sonja learned the American custom of carrying a rabbit's foot for good luck. She has carried one ever since. It was with her when she began her first picture. And it is through the medium of films that Sonja has made America ice-conscious, and has displayed the art of figure skating to people all over the world.

A BROADWAYITE SPEAKS of BROADWAY

"WANTED: DANCERS WHO CAN DANCE," SAYS BOB ALTON, WELL-KNOWN DANCE DIRECTOR

by WALTER WARE

DANCE directors are the unsung heroes of Broadway! Seldom, if ever, do they share the jaded brilliance of that fateful spotlight which falls so blindingly upon theatre-folk along this most famous of all thoroughfares. Their choreographic creations are exhibited nightly behind the footlight troughs of New York's musical comedy and revue stages. Oftimes the fruits of their ideas create a vogue along Broadway. Yet, their only claim to fame lies in a tiny credit-line neatly hidden on the crowded title-page of a theatre program.

These are the thoughts which kept running through my head as I falteringly made my way through careening backstage hallways, across a stage-apron, and along a make-shift bridge which led me over the yawning gap of an orchestra pit and into the darkened auditorium of a New York theatre. I had come to see Robert Alton, prolific young dance director of sophisticated musicals. I had come to pry into an art-realm where far too little prying has been done.

Once my eyes became accustomed to the blackness, the scene which took shape before me was not an unfamiliar one. Bare stage, grotesque in its ugliness; stage managers, their assistants, running willy-nilly in and out like madmen, bellowing orders, conferring with a slender grey-haired gentleman who sat quietly alone at a table beside the proscenium arch; drab flats dangling unevenly from the flies above, casting fabulous shadows on the ground-cloth below where groups of girls, clad in practice costumes, sat chatting in hushed tones, bored expressions upon their faces; spotlights, above the apron, blazing down upon the heads of a gathering of young men as they leaned across the footlights, keeping a strange off-time rhythm with their hands to the music which issued from the piano in the orchestra pit. Here was Tin Pan Alley as depicted in the movies. "The tympany of Broadway," I could not help thinking, "which pervades Times Square and its side streets like the yellow glow of its theatre-signs."

In the auditorium, a dark figure, obviously the cynosure of this cozy little backstage scene, rose and leaned intently across the orchestra rail. I could not hear what he said but instantly all activity on the stage ceased. It reminded me of the blowing of the five o'clock whistle in *my* world. The indolent bevy of girls vanished in the shadows; the young men shuffled hurriedly across the apron. "If only those thousands of stage-struck youngsters who flood the pavements of Broadway each year could see that the glamour dies with the glare of the footlights; that show business means hard work and drudgery and . . ." But Bob Alton was to tell me more about that later. My digressing thoughts were snapped back into the auditorium by an arrogant voice which trailed out through the darkness. "You kids be back here in the theatre at eight o'clock sharp. And I don't mean *maybe!*". Then—silence except for the street noises outside the theatre.

I leaned forward in my seat. The dark figure beckoned. I crossed through row upon row of empty chairs. It was Bob Alton. Although I could hardly see him, I introduced myself. We shook hands. And then he led me through more corridors and into the foyer of the theatre which was even darker than the auditorium.

"Now, let's see," he said in a staccato voice, "you'll have to have a place where you can write."

"Not at all," I answered, "I never take notes. You just talk and I'll try and remember."

"In that case," his voice came through the darkness, "let's sit here."

I fumbled for the chair. Still I could see nothing. "Do these dance directors never let themselves out into the daylight?" I thought. It seemed to tie up rather ironically with my thoughts as I came into the theatre.

And then Bob Alton began to talk. "You know," he said, and there was a deep note of sincerity in his voice, "I'm very ambitious where dancing is concerned. I've been in the dance a long while and . . ."

"Start from the beginning," I interrupted. "How did you happen to be a dancer and . . . but *you* do the talking. *I'll* just listen."

"Well, let me see," he continued in his soft clipped manner of speaking, "I've always danced, I guess. Ever since I've been here anyway. I'm originally from Massachusetts but I've been in New York a long while. I danced in *The Greenwich Village Follies* and a lot of other shows along Broadway. And then one summer, between seasons, a friend of mine who created the dances for the *Music Box Revues*, asked me if I would assist him in staging the dances for a show that he was doing at that time. He thought that I might have a flair for that sort of thing."

"And did you?" I put in quickly not wishing to interrupt the steady flow of his narrative, "assist him, I mean."

"Yes, I *did* assist him and apparently I *did* have a flair for creating dances too. For I've been doing just that ever since."

The more I listened to this young man's voice the more I wished that I might be able to see him clearly. He seemed so earnest about all that he was saying. So far, however, he had only appeared as a dark "blob" across my line of vision. "And what shows have you done?" I queried. (His answer made me wish that I hadn't somewhat boastingly remarked that I never take notes!)

"*Hold Your Horses*, the Joe Cook show, was my first Broadway production," he answered. "After that I did four editions of the *Ziegfeld Follies*, *Thumbs Up*, *Tonight at 8:40*, *At Home Abroad*, *The Show Is On*, last season, *Hooray For What* and *Between the Devil*."

"Oh yes, I saw that one."

"I did the numbers for 'Chuck' Walters and Vilma Ebsen. Do you remember? You see, I do the dances for the principals as well as the chorus. In fact, I arrange any movement which occurs on the stage during the musical numbers. I've also been to Hollywood. Did an Eddie Cantor picture. Went to Texas with Billy Rose and did the dances for his Casa Manana there. This season I am doing the dances for *You Never Know*, the new Cole Porter show and the forthcoming and as yet unnamed Vinton Freedley show."

"You've done all the Vincente Minelli shows, haven't you?" I added as a sort of anticlimax to his recapitulation.

(*Continued on page* 38)

Dance Events Reviewed

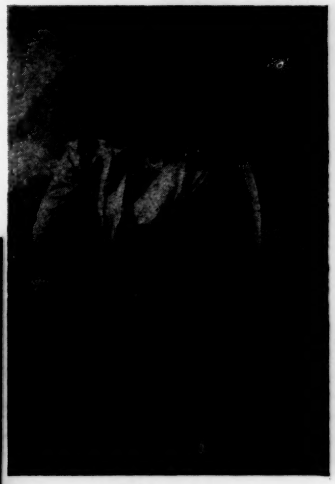
by ALBERTINA VITAK

MARION VAN TUYL

—Barbara Morgan

LOUISE KLOEPPER

1938 *Fellows of the Bennington School of the Dance*



—Barbara Morgan

ELEANOR KING

Fifth Bennington School of the Dance Festival, August 8-9-10, *Bennington, Vt.*

As this Festival was a culmination of the first five-year plan of the School, it was also the most ambitious to date. Instead of only one leading dancer and his company, as in former seasons, all four of the dancers who have been at the School and Festivals since the beginning presented new works, as well as the Fellows, three young dancers invited by the school to compose, rehearse and produce for six weeks under the school's auspices. The performance of the latter held much anticipatory interest which was fulfilled by the brilliant success of Louise Kloepper, first American graduate of Wigman's school in Dresden and leading soloist in Hanya Holm's concert group. Her beautifully rhythmic continuity of movement, her sense of dramatic timing and feeling and her skill and poised finish in execution and gesture alone warrant great praise. But she also revealed creative originality in steps and composition. Perhaps the best proof of her inventiveness was the fact that all of her compositions were new, which is to say, created during the school session, while the other two Fellows had recourse to older works to fill their allotted time. Her solo *Statement of Dissent* was the high spot of the evening, and her long *Earth Saga* in which the group participated was the most interesting of all the group works, especially one of the sections, *Aftermath,* which had humorous overtones and dramatic undertones and was extremely well done by three young dancers. However, like many or even most dancers, Miss Kloepper's solo compositions are much stronger than those for a group.

Marion Van Tuyl, concert dancer from Chicago and in charge of modern classes at the University of Chicago, is the first Fellow to be selected from outside New York. This might and should have meant an entirely new approach and style but in this Miss Van Tuyl was disappointing as both her style and compositions were quite conventionalized and more early Martha Graham than anything else. They had a somewhat repetitious quality and too frequent use of leading with the elbows was made (the forearm dangling more or less lifelessly). However, as an individual dancer, Miss Van Tuyl has personal charm and appeal of a poetic, almost wistful sort. She moves with assured grace, with some ballet training evident, but seems not to have realized her full potentialities as yet.

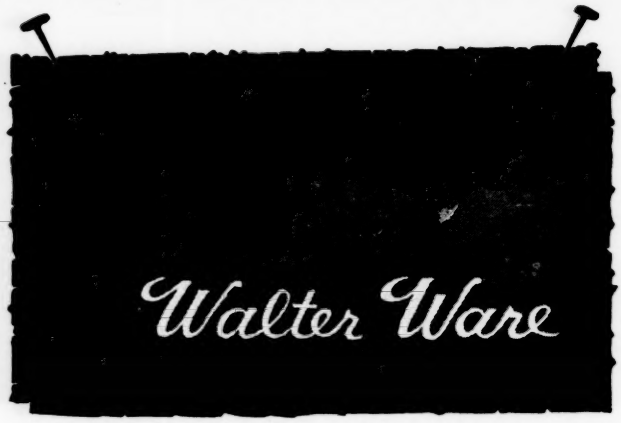
Eleanor King, third of the Fellows, is a former Doris Humphrey-ite and now a member of the Theatre Dance Company. Her *Ode to Freedom* was not very distinguished, too much use of heroically raised arms being made. I was quite surprised to learn later that it was based on a Revolutionary War hymn, the subject of which is: a man's life is a small thing to lose in so great a cause.

Providing the lighter moments of the evening and in a more theatrical vein, her *American Folk Suite,* based on various lilting folk dance figures such as hornpipe, reel, strutting, etc., successfully illustrated the fact that the modern dance can be used to interpret old dance forms and things other than social reforms or protests. This suite of dances was well rendered and their gaiety emphasized by the effective, colorful costuming by George Bockman (also a member of Theatre Dance Company, who assisted in the performances). However, it cannot be said that this interpretation, shorn as it is of arm movements and facial expression, is an improvement on the real thing. Was it not also an interesting illustration of a point brought out by Curt Sachs, in his Festival lecture, of the way dancing has developed through the centuries? (He told about the evidence found, over and over again in the different races and stages of civilization, of the first primitive forms of dancing which always evolved into something more staid with the loss of most of their wild gestures and vitality.) Miss King has pleasing simplicity of style but affects a stare-eyed, open-mouth mien that becomes irksome. She has a lovely and expressive face when not dancing—it is difficult to understand why she puts this aside the moment she dances.

The second performance presented Doris Humphrey and Hanya Holm, each totally unlike the other, with stimulating result. Of the two works by Miss Humphrey, it was her already known *Variations and Conclusion* from her *New Dance* which brought her cheers. And the solo bits by Katherine Litz and Beatrice Seckler, the agile almost-"blues"-style contortions by José Limon and the building of a stunning crescendo finish, well deserved them. Its angular style was in good contrast to the soft leaps and curves of Miss Humphrey's new work (almost balletic at times), *Passacaglia,* using Bach's well-known composition of that name. Although it is unevenly wrought in spots as yet, it is definitely one of Miss Humphrey's best compositions in pure dance form. It featured choreographic patterns more than individual figures and these were often very beautiful, especially as viewed from above. Miss Humphrey was fleet and lissom swirling and turning in almost constant motion as a single contrasting design against the more static background of her group. She was assisted in both works by Charles Weidman.

In going back to the fount, so to speak, to Bach, Miss Humphrey makes telling commentary on some of the music now used by the moderns. Perhaps she realizes that all that is new is not necessarily good. And in the same moment I hasten to add that the music by Norman Lloyd for Hanya Holm's new *Dance of Work and Play* is good. In this work Miss Holm achieves a truly admirable balance between large and small movement. Intense in mood, the theme is not always immediately clear and the work is slightly long but the action is as precisely executed as clock work, with an active intelligence manifest throughout the composition. In her solo passages, Miss Holm manages to make simple pacing impressively dramatic. In this and even more so in her second new work, *Dance Sonata,* she shows a mastery of

(*Continued on page* 39)



THE GREATER Monte Carlo Ballet seems to be the name that has at last been settled upon for the much talked of Massine company. This, so the Hurok office tells us, is by reason of the many additions to its dancing personnel and the many new productions in its repertoire. There have been so many stories rife concerning this company that one hardly knows what to believe. However, it seems pretty certain that the new company will sail October 1 for America after a final four weeks season at Covent Garden, London. Massine and his dancers will open at the Metropolitan Opera House on October 12 for an extended engagement. This will be followed by a six-month coast-to-coast tour. A second company, formerly that of Colonel de Basil, will tour the Australian provinces for an indefinite period.

●

THE PREMIER DANCERS which will make their bow with the Massine company at the Metropolitan, just in case anyone doesn't know already, are Leonide Massine, Alexandria Danilova, Serge Lifar, Tamara Toumanova, Alicia Markova, Mia Slavenska (this is the brilliant young ballerina of whom Nadja has written so much in her letters from Paris), Nini Theilade, Nathalie Krassovska, Frederic Franklin, Igor Youskevitch and Nina Tarakanova. The soloists will include Roland Guerard, Lubov Rostova, Michel Panaieff, Lubov Roudenko and Mark Platoff. Most of these names should be familiar to those who follow the ballet whirl.

●

HOLLYWOOD IS WORRIED, apparently, over the slump in movie business throughout the country. "The way people have been staying away from the theatres is something scandalous," cry the producers and the theatre owners. Putting their heads together for a quick solution, these two factions have put in one million "smackers" for the greatest good-will and business drive the industry has ever known. Advertising schemes, question-and-answer contests with prizes running up to fifty thousand dollars, and other high-pressure measures will be used to get the patrons back into the theatres. That's all very well and good but we can't help but wonder why Hollywood doesn't get wise to itself! Why not stop underrating the fundamental intelligence of John Public and give them a good *reason* to go back into the theatres?

●

HOW LONG BRETHREN was presented by the Federal Theatre as its contribution to the Carnival of the Arts which was held in Washington Square Park on August 26. Tamiris appeared in her original role, which she created at the Nora Bayes Theatre here.

●

ZORINA is having an original script written for her by Richard Connel at Goldwyn's.

FORTY-ONE FIRST PRIZES were awarded Americans for their exhibits at the Paris Exposition last year. Two of these were in the dance field. The Philadelphia Ballet Company and the Radio City Music Hall Rockettes each received a medal for the artistic merit of their work.

●

SING OUT THE NEWS, the new Max Gordon musical and the first dancing show of the new season, has been in reharsal for the past few weeks at the Music Box Theatre. The suffocating August heat hasn't bothered the dancers, however, for Mr. Gordon has kept the air-conditioning turned on, at his own expense through the entire duration of the rehearsals.

●

TASHAMIRA, the Yugoslav-American dancer, sailed on the Rex, August 20, for a three months' tour of Italy, France, Yugoslavia, Albania and Turkey. She will also seek new material for her next American season, which will begin in Los Angeles in November.

●

THE BENNINGTON SCHOOL of the Dance, contrary to statements published in the New York Times in error, has just announced that its 1939 session will be held at Mills College, Oakland, California. Following this session the School intends to launch a new series of festivals drawing from the resources of dance, music, stage-design and, in addition, drama. It is presumed that, for these festivals, the School will return to Bennington College, Bennington, Vermont.

●

FERDE GROFE, American composer well known for his Mississippi Suite, Hollywood Suite, Grand Canyon Suite, Kentucky Derby and others, is now working on a ballet for Catherine Littlefield and her Philadelphia Ballet to be known as *Cafe Society*. Miss Littlefield will present the ballet in Chicago sometime in October and Mr. Grofe will be present to conduct.

●

RADIO CITY MUSIC HALL'S general director, W. G. Van Schmus, returned from a talent hunt in Europe recently. Said Mr. Van Schmus, "All the talent appears to be right here in America." He also stated the belief that the below-normal theatre business in New York this year is due to the fact that out-of-towners are postponing their visits to New York until next year, when they can visit the World's Fair.

●

GEORGE WHITE is back in New York from the Coast and is consulting with World's Fair officials in regard to a stage show and a theatre restaurant.

●

GREAT LADY will be the title of Dwight Deere Wiman's first musical item for the fall.

CHESTER HALE sailed for London on September 3 accompanied by a group of eight girls and Nick Long, Jr. They will open at Dorchester House September 14.

●

FRED STONE, who appeared at the Mohawk Drama Festival recently in *Lightnin'*, reverted to the old days when he danced in the circus and ordered sawdust to be sprinkled on the floor of his dressing room. "I've been waiting for this for years," said the stepping Mr. Stone.

●

KNICKERBOCKER HOLIDAY, the new Maxwell Anderson-Kurt Weill musical, will begin its tryout on September 26 in Boston and will land at the Ethel Barrymore here on October 10.

●

ELEVEN SYMPHONY ORCHESTRAS will accompany the Ballet Russe in various cities during its forthcoming tour. This is the largest number ever engaged for a ballet company.

●

PRINCE SERGE OBOLENSKY introduced London's latest dance rage upon his arrival from England recently at the St. Regis Roof. *The Lambeth Walk* is the title of the dance and the Prince and Gertrude Lawrence led. Among those present who joined in, so to speak, were Helen Wills Moody, Richard Cromwell, Gloria Swanson, Richard Bennett and Dorothy Mackaill.

●

DAISY BLAU has just returned from a tour of the West Indies.

●

THE BORIS NOVIKOFF Russian-American Ballet will return to New York soon after appearing in New York State and Massachusetts. The company will appear here on October 12 for the New York War Veteran Convention. Several new fall productions include *Miracle Reve Angelique*, music by Rubinstein; Brahms Second Symphony; *Prelude* by Liszt and two Tchaikowsky Symphonies.

●

CARYL BERGMAN, who, at fifteen, was Ziegfeld's highest paid show-girl, has now turned to a new medium. She has written a play called *Four Points of the Compass.*

●

THE PHILADELPHIA BALLET Company, who have had a three-week vacation, are now back "at it" preparatory to their Chicago Civic Opera engagement in October.

●

JOHN MURRAY ANDERSON is talking of renewing the *Greenwich Village Follies.* A Surrealist Edition.

●

BOY MEETS SALLY, a new version of the old Marilyn Miller-Ziegfeld show, will be remade by Warner Brothers. James Cagney, Pat O'Brien, Priscilla Lane and John Payne will be featured.

●

MITZI GREEN was released from her RKO contract recently by mutual agreement. Miss Green preferred a Broadway show to a movie debut as a grown-up actress. *Sing Sister* was to have been her first and Ann Miller will replace her.

●

IRENE CASTLE McLAUGHLIN will go to RKO as writer, technical adviser and costume designer for *The Castles,* formerly announced as *Castles in the Air,* the film which will depict the career of Irene and Vernon Castle. Fred Astaire and Ginger Rogers will be starred and will appear before the cameras on September 15.

●

COSTUMES AND SETTINGS for the Dance, the current exhibition being sponsored by the Brooklyn Museum, is maintaining a workshop which can be used by

visitors who are interested in trying their hand at costume designing. Materials and all facilities are provided.

●

VALYA VALENTINOFF was featured in the Radio City Music Hall's *Brimming Stein* recently.

●

GLADYS HIGHT writes that both she and her girls are having an exciting and successful European tour. They have studied in London and Paris, have attended all dance events and, at the time of writing, were appearing at the International Club in Budapest.

●

MISS MARTHA DEANE, director of the School of the Dance at the University of California, was quoted in one of the Parisian papers as saying that men make better dancing students than girls. "Men aren't half so self-conscious as girls when they get to studying dancing," said Miss Deane. "Girls have to act a little coy and giggle a bit before they can settle down to studying."

●

JEANNE DEVEREAUX, American dancer who began her career as a chorine in George White's Scandals, was the star performer at the French Garden Party at Bagatelle which was given in honor of the King and Queen of England. Miss Devereaux is a featured dancer at the Bal Tabarin in Paris and this was her second performance before the English King and Queen.

●

MARTHA GRAHAM will open the current dance season on Sunday evening, October 9, with the first New York performance of her new work, *American Document*, which was presented recently at the Bennington Festival. The theatre will be announced later. The performance has been taken over by the "New Masses" magazine as a benefit.

●

MME. LAURIE LAURKA, directress of the Dance Congress which was recently held in Paris, writes that the Congress proved to be such a success that it has been decided to hold the next one in Paris during July of next year and one each year thereafter until some of the "knottiest" problems have been solved. After that one will be held each third or fourth year.

●

LESTER HORTON, who has been teaching at Mills College during the summer, gave his last performance there on August 5. *Conquest*, one of Mr. Horton's choreographic works, was presented.

●

THE DANCE PHOTOGRAPH Exhibition, which created much interest when it was presented at the San Francisco Museum, was loaned to the Los Angeles Public Library, where it was on display the entire month of August.

●

NOEL WESLEY has announced that his Hollywood International Review will be presented at the San Francisco Fair.

●

SERGE LIFAR'S modern ballet entitled *Icare*, which is danced entirely to percussion instruments, will be presented as a novelty in the repertoire of the new Massine company. The Dali Ballet, Tristan Fou, which was featured in all the advance announcements, has apparently been dropped from the schedule.

●

PAUL DRAPER has been appearing at the Chez Paree in Chicago.

●

DOROTHY DE HOGHTON, who has delighted night-lifers along the Gay White Way, is now dancing in Chicago at the Club Alabam.

The STRAND THEATRE in New York recently announced they will present stage presentations each week. This is the first time in many a moon that the old Strand has had real flesh and blood musical entertainment. Betty Bruce was on the opening bill. There is a rumor about town also that the Capitol theatre will soon inaugurate a stage show policy. Remembering the old stage shows at the Capitol, this should be excellent news for dancers.

●

ANNA ADRIANOVA, who is really our own American Shirley Bridge of Rochester, N. Y., announced recently that she would not renew her contract with Colonel de Basil's Russian ballet—now known as Educational Ballets. Tantalizing offers could not dissuade Shirley. She plans to retire from the stage for a spell and rest, study music and study dancing with an American group. In remembrance of *Choreartium*, if for no better reason, we wish you the best there is, Shirley Bridge.

●

LOIS LEEDS has been held over indefinitely at the Wivel.

●

VIOLET VERRY appeared recently with the Mangean Girls at the State Lake theatre, Chicago.

●

JANE FRAZER is now rehearsing with Max Gordon's *Sing Out the News*.

●

GINGER ROGERS and FRED ASTAIRE have created another dance sensation in their newest flicker, *Carefree*. It is known as the *Yam* and from what I can gather around town, everybody's doin' it!

●

JOHNNY MATTISON REPORTS: The Murrel Twins, dancing sensations of Jacksonville, Florida, are taking a Jitterbug and Rhythm routine. . . . Carrol and Lane are playing Butlers to break in a Boogie Woogie and Slide routine. . . . Cliff Darling, formerly of *Babes in Arms*, is playing summer stock in Connecticut. . . . Danny Dailey is doing an M. C. at Ellenville, New York, a summer resort. . . . Geraldine Kern is back from vacationing and now at her studies. . . . Betty Bruce opened at the Strand Theatre in New York August 26 with Ben Bernie and all the lads. . . . Robinson Twins, who have just learned how to Jitterbug, closed recently at the Riviera. . . . Six Whirlwind Harlem Lindy Hoppers are being handled by Nat Nayarro for the new Cotton Club revue. . . . Ethelyn Mattison was guest teacher at the summer camp of the Winter's Dance Studio in Hedgeville, W. Va.

June and Bill Murrell recently appeared at the Hotel Roosevelt, Jacksonville, Fla.

●

EILEEN O'CONNOR, toe dancer, sailed on August 19 for an indefinite European engagement.

●

RETTA RAY, tap dancer, is doing so well on her return engagement to Europe that her original four weeks' contract has been extended to six months.

●

CARLOS REPORTS: Dorothy Blair is at the Cavalier Club, Virginia Beach. . . . Bob Dillon is dancing in Atlantic City. . . . Dot Blue is at the Kenmore Lake House, Livingston Manor, N. Y. . . . Anna Mae Tesslo is here from Hartford, Connecticut, to study new routines. . . . Ada Lee is being coached in a dramatic show which will open on Broadway this fall. . . . Audrey Palmer is to reopen in vaudeville after being ill for two weeks. . . . Kitty Doner, dancing star, is deserting the stage to become a dancing teacher.

●

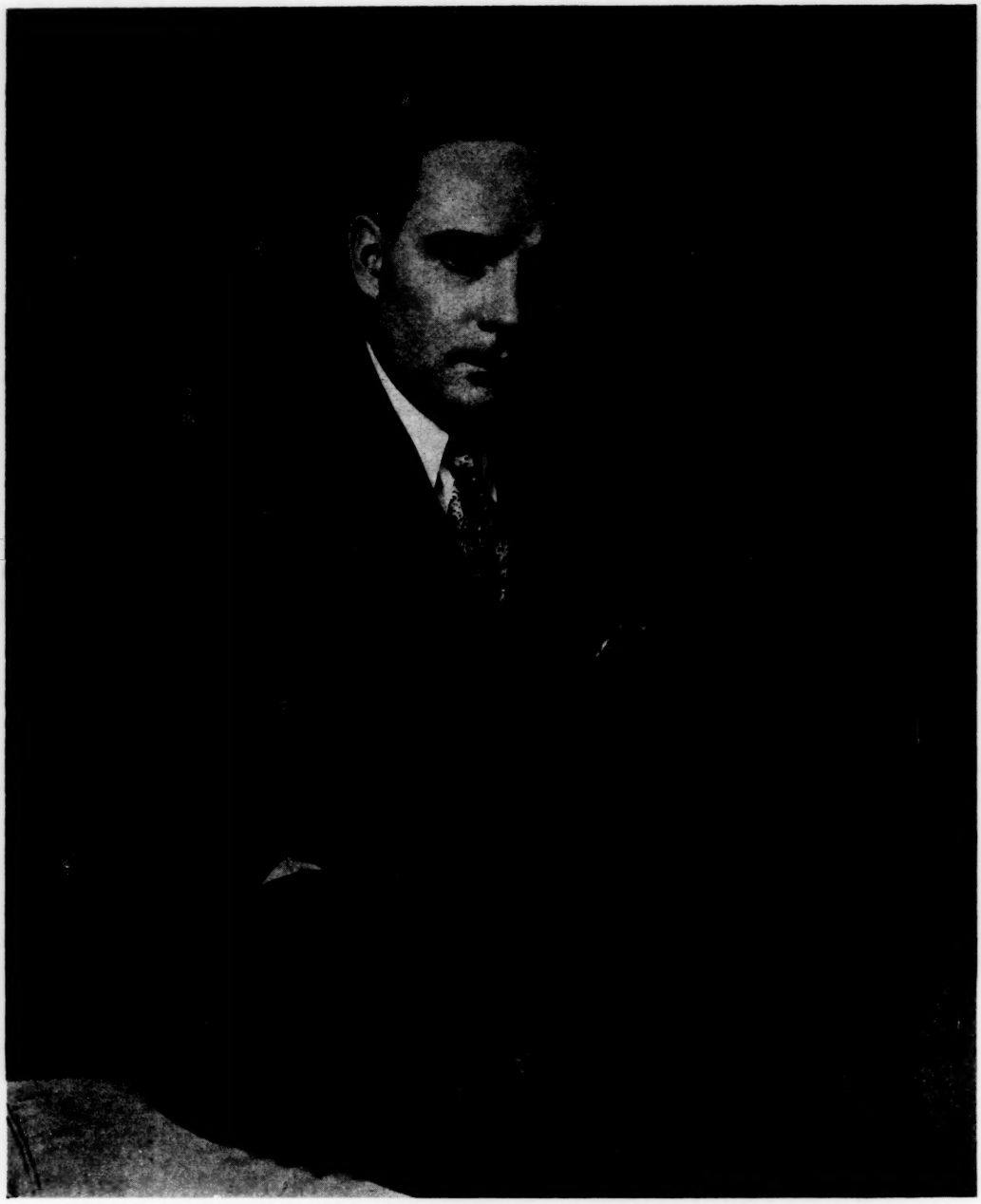
MIRIAM MARMEIN and her Concert Group spent the month of August at her outdoor dance theatre at Manomet, Mass., following their engagement in July at Chautauqua, New York, where they drew one of the largest audiences of the summer season.

Miss Marmein has been creating and trying out new repertoire for the forthcoming season which promises to be one of the fullest for many seasons. She will play engagements from Coast to Coast and from New Hampshire to Texas.

She is creating an entire new solo and group program for the season. One of her new dance satires will be based upon a contemporary political theme.

●

NADJA WRITES FROM PARIS: AMERICAN DANCER arrived this A.M. What a wonderful message in the Ruth St. Denis article. If people would only be honest with themselves and believe in what she says. Why do they want to be ugly, do ugly and hurt? Unless it's a sick mind. Then—why not get well? Here, too, there is a band of so-called famous (?) critics who tear to pieces and see no good in anything. Even if it's there, their minds have become so nasty, they are blind to beauty, effort, etc. These critics (?) are all struggling along, poor in taste, finance, etc.—but consider themselves important. They haven't the background to understand dancing or anything else. They "breed" destruction. Most of them should be office-boys or clerks. It's a sad state of affairs really. They are even too stupid to realize that they are "down-and-outs" because of their stupidity. I wonder in ten years where these critics (?) will be with no money or intelligence. There are several women, too, who would do better as stenographers instead of attempting to be critics. It is discouraging for those who have real artistic feeling and integrity. . . . Jerome Andrews sailed today. . . . Ruth Chanova is working very hard at Egorova's. . . . Went to Volinine's School to see a rehearsal of his recital. Rene Blum was delighted with his pupils. . . . Irenée Hilda is to be at Monte Carlo all summer at Sporting Club. She is very popular. . . . Inez Le Vail is to be under Sandrini management. Lots of success plus S. A. . . . Tomorrow Anna Nevada, nine year old Spanish dancer. . . . Lisa Duncan and pupils dance at Les Andelys Sunday. . . . Shelda and Henri are in Berlin. . . . Dora Duby in Palestine. . . . Cheerio. NADJA.



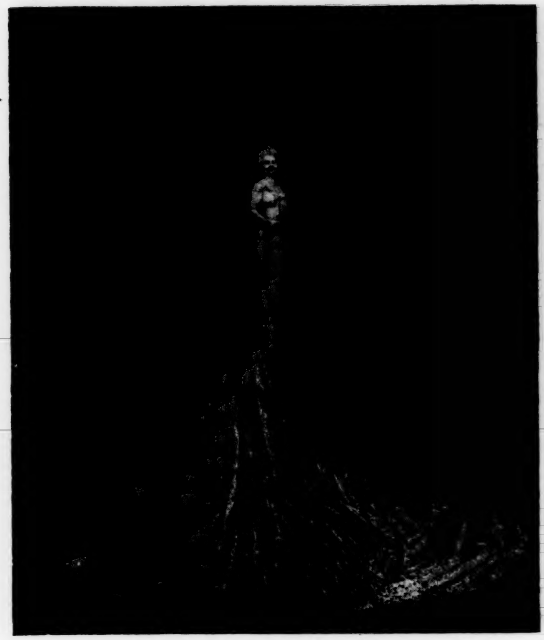
LEROY H. THAYER

Newly Elected President of the Dancing Masters of America, Inc.

Mr. Thayer, a native of Virginia and head of one of the most successful schools in Washington, D. C., has a long record of service with the D. M. of A.

He joined the organization in 1926 and has served the past two years as a Vice-President. It was Mr. Thayer who assumed full charge of the convention in Washington in 1937 and to whom full credit for its outstanding success must go.

Mr. Thayer has been an active worker for the interests of the entire dance teaching profession, especially in connection with such government legislation as the Coffee-Pepper Bill.



MRS. MONTIE BEACH, *retiring president, as Queen at the Carnival Ball*

BULLETIN of the

DANCING MASTERS of AMERICA, Inc. and Its Affiliated Clubs

by WALTER U. SOBY

INAUGURAL ADDRESS *of* LEROY H. THAYER

Inaugural address of Leroy H. Thayer delivered to the members of the Dancing Masters of America, Inc., at the annual banquet held in New Orleans, August 5, 1938.

MERE words cannot express my sincere appreciation for the confidence you have displayed in me by electing me to this most important office.

I want you all to know that I am fully aware of the responsibility that is vested in the President of the Dancing Masters of America. The splendid example set by our retiring President, Mrs. Montie Beach, will be an ideal before my eyes and I assure you that I shall not leave a stone unturned to carry on the work that has been started. Direct members of the Dancing Masters of America, and officers and members of the affiliated clubs can count on my understanding and cooperation in the solution of any problem confronting the profession.

We are indebted to our Louisiana Club members for one of the happiest conventions in the history of the Dancing Masters of America. They have immortalized Southern hospitality and I am sure that not one of us will ever read of Mardi Gras again without a feeling of nostalgia for New Orleans.

Inasmuch as the majority voted to go to New York next year, it should be a gala convention. I am sure that I can count on the cooperation of every member present to make the 1939 convention the greatest yet. For my part, I promise you the finest faculty to be found in the United States. In addition to this, we will be celebrating the World's Fair and this means an opportunity to make a trip to New York count double.

No one is more aware than I that the Normal School is a vital part of our organization and I intend to give it my close attention.

Rather than paint verbal pictures of the things I hope to accomplish for the organization during the coming year, I am going to accept the confidence you have displayed in electing me, as proof that you know I will do my best to be worthy of you and the Dancing Masters of America.

Leroy H. Thayer.

THE 55th annual convention of the Dancing Masters of America, Inc., is over. It was held in the historical old city of New Orleans the week of July 31 at the Roosevelt Hotel. Socially and from a standpoint of material offered it was a huge success but the attendance was not as good as was expected. Members who attended were mostly from the South with only a very few from the North. The weather—yes, it was hot but judging by reports from all over the country it would have made little difference where our convention was held, we would have experienced "hot weather."

For President—Leroy H. Thayer of Washington, D. C., was unanimously elected to the head office. Mrs. Montie Beach, who has been President for five years, declined to be re-nominated. Mrs. Beach was presented with a silver service and tray at the banquet.

Two cities were finally placed in the run for the 1939 convention. They were Baltimore and New York City. New York City won by a large majority. The Hotel Astor has been selected for the 1939 normal school and convention headquarters.

Officers elected for 1939 are as follows: Leroy H. Thayer, Washington, D. C., President; Joshua T. Cockey, Baltimore, Md., First Vice-President; Miss Julia Mildred Harper, Richmond, Va., Second Vice-President; Miss Hazel Nuss, New Orleans, La., Third Vice-President; Peter Villere, New Orleans, La., Fourth Vice-President; Walter U. Soby, Hartford, Conn., Secretary-Treasurer; Miss Elmer Wheatley, Waco, Texas, was elected Director for five years. Other Directors who still hold office are: Ernest E. Ryan, Los Angeles; Jack Frost, Detroit; Daniel C. Quilty, Bridgeport, Conn.; Fenton T. Bott, Dayton, Ohio. The late F. W. Kehl, who passed away August 17, was appointed Principal of the Normal School. No one has been appointed as yet to fill the vacancy occasioned by his death. Miss Vida Godwin, Galveston, Texas, was appointed Dean of Women. Mrs. Beach installed the newly elected officers at the banquet, Friday, August 5, presenting President Thayer with a new gavel.

Faculties Best Ever

Words of praise were forthcoming from those who attended the Normal School as well as the Convention on the excellent work presented by the Faculties at New Orleans.

The Faculty for the Normal School were: Ivan Tarasoff, New York City, Ballet; Mrs. Tarasoff was unable to attend on account of illness; Leo T. Kehl, Madison, Wisc., Beginners Tap; Edna Lucile Baum, Chicago, Ill., Children's Dances; Jack Dayton, New York City, Tap; Paul Mathis, New York City, Modern Ballet Work, assisted by William Bull; Grace Bowman Jenkins, Chicago, Ill., Acrobatic and Adagio; Fran Scanlan, Chicago, Ill., Advanced Tap; Judith Sproule, Beaumont, Texas, Recital Ideas and Dances.

The Convention Faculty included: Bill Pillick, New York City, Tap; Berenice Holmes, Chicago, Ill., Ballet; Frances Cole, New York City, Novelty Children's Dances; William Powers, New York City, Musical Comedy. Ballroom Teachers included: Louis Stockman, Indianapolis, Ind.; Donald Sawyer, New York City; Myrtle Pettingale, Cleveland, Ohio; Christine MacAnanny, Melrose Highlands, Mass., and Alberto Galo, New York City, Exhibition Ballroom. Miss Gertrude C. Carroll of Hartford, Conn., was official pianist. Oscar Duryea, New York City, was Master of Ceremonies, assisted by Bert Bertram, Augusta, Ga., as Floor Marshal.

Entertainment Features

Aside from the Normal School Costume Display held Monday evening, July 25, at the Roosevelt, which was reported in last month's issue of THE AMERICAN DANCER, the Annual Normal School Banquet was held at the Airport Administration Bldg., Thursday evening, July 29. The Annual Normal School Entertainment was as follows: I. *Ballet Dance,* Ann Sproule, Sophie Sproule School, Lubbock, Texas. II. *Military Tap,* Daisy McGuffin, Vida Godwin School, Galveston, Texas. III. *Bubble Dance,* Gloria Roberti

and Clementine Mongan, Leona Mellen School, Galveston, Texas. IV. *Maytime-Toe Dance,* Lorraine Paysse, Leona Mellen School, Galveston, Texas. V. *Toe Dance Chopin Waltz,* Louise Maraquine, Leona Mellen School, Galveston, Texas. VI. *Comets,* Evelyn Maxey and Leonard E. Albert, Grace Bowman Jenkins School, Decatur, Ill. VII. *Soft Shoe Rhythm,* Junivere Swartsell and Dorothy Meyers, Bott School, Dayton, Ohio. VIII. *Charrerias,* a Typical Mexican Dance by Ruth D. Ferguson, El Paso, Texas. IX. *Musical Comedy,* Bethany Roubion, Vida Godwin School, Galveston, Texas. X. *Valse,* Ruth Mason, Assistant, Leona Turner School, So. Orange, N. J. XI. *Demonstration of Fox-Trot Combinations,* Adele and Carleton Richardson, Athol, Mass. XII. *Easin' Along, Soft Shoe,* Elmer Wheatley, Waco, Texas. XIII. *Valse Graceuse,* Zada Jeanne Bell, Mary Alice Ingram, Ruth Phillips, Junivere Swartsell, Sproule School, Beaumont, Texas. XIV. *Song and Tap,* Aline Brandin, Lea Brandin School, New Orleans, La. XV. *Tap Galore,* Mary E. Metske, Pupil, Dorothy Brown School, Galveston, Texas. XVI. *Tanglefoot,* Joyce Jones, Cloverdale Dancing School, Montgomery, Ala. XVII. *Tap Dance,* Lorraine Murphy, Walter U. Soby School, Hartford, Conn. XVIII. *Flat Foot Floogie,* Sarah Granzow and Jack Dayton. XIX. *June Bacarolle,* Marcene Riddick, Widman School, Beaumont, Texas. XX. *Military Toe Dance,* Gertrude Stegall, Pupil, Elizabeth Ingram, Jackson, Tenn. XXI. *Wind,* Margie Muery, Pupil, Widman School, Beaumont, Texas. XXII. *French Doll,* Margaret Turpie, Pupil, Hazel Nuss School, New Orleans, La. XXIII. *Betty and Benny Bowery,* Gayle and Donald Mackenroth, Hazel Nuss School, New Orleans, La. XXIV. *Valse Arensky,* Toe Ballet, Louise Mariquine, Marcene Riddick and Junivere Swartsell, taught by Ivan Tarasoff at Normal School. XXV. *An original version of Nola,* June Marion Watson, Watson School, Pocatello, Idaho. XXVI. *Allegro* by Schumann, William Bull, assistant of Paul Mathis, New York City, Helen Lanfer, accompanist. XXVII. *Toe Number,* Lorraine D'Aquin, DeVillroi Dance Studios, New Orleans, La.

Convention News

Officers and members of the Louisiana Association, Affiliated Club No. 6, did everything in their power to entertain those attending the Normal School and Convention. On Sunday afternoon, July 31, the Louisiana Club gave a tea in the University Room at the Roosevelt. Miss Leona Mellen of Galveston and Miss Louise N. Williams poured. The receiving line consisted of the officers and wives of the D. M. of A. and Louisiana Club. Miss Hazel Nuss, President; Miss Lea Brandin, Secretary; Peter Villere, Convention Chairman, and Richard Mackenroth were busy people looking after the entertainment features.

The Louisiana Club entertained the Normal School students with a cocktail hour on Saturday afternoon, July 23, in the Blue Room of the Roosevelt. Music furnished by Don Bestor and his orchestra.

President's Ball

The Annual President's Ball took place as usual Sunday evening, July 31. The Grand March was led by Mrs. Beach and Mr. John Hurley. Mr. Oscar Duryea of New York was Master of Ceremonies and directed the Grand March. A short entertainment followed—*Business in F,* Elmer Wheatley, Waco, Texas; *Chopin Waltz,* Louise Mariquine, Galveston, Texas; *Soft Shoe,* Junivere Swartsell and Dorothy Myers; *Chopin Prelude,* Martha James, assistant to Miss Berenice Holmes, Chicago (costumes by Gladstone Fabrics), and *Swingin'* by Bill Pillick, New York City.

Honor Certificate

At the suggestion of President Mrs. Montie Beach, prior to the opening of the Convention, Honor Roll Certificates were prepared for those who have been members of the D. M. of A. for 20 years or more. Likewise, an attractive medal was prepared. The names were called starting with the 20 year members. The first to be called was Miss Vida Godwin of Galveston, Dean of Women. The Secretary then proceeded to call each name, some of course were not present. The names were called in the order of the number of years each person had been a member. In the 32 year class, Mrs. Beach then proceeded to call the names. In this group the Secretary's name was called. The last two to be called were Oscar Duryea, with a record membership of 45 years, and F. W. (Daddy) Kehl, with a record of 46 years. It was a befitting ceremony, particularly with Mr. Kehl, as his splendid record was so soon to be ended by death. The program for Monday evening included instruction in ballroom dancing by three teachers, Miss Myrtle Pettingale, Mr. Louis Stockman and Mr. Ernest Ryan.

Sightseeing

Tuesday afternoon the dance instruction was closed at 3:00 o'clock for a sightseeing trip through the French Quarter called the Vieux Carie (pronounced vee-yuh careray meaning "old Square"). Our members visited the famous Cabildo, Antique Shops, Patios, Jackson Square, etc. The tour ended at the La Louisiane, a famous restaurant where we were lavishly entertained by the Louisiana Club with a dinner. Favors were distributed. Mr. Richard Mackenroth was Master of Ceremonies leading in songs, etc. We were entertained by Miss Louise Remonjon, who gave us her humorous impressions of the D. M. of A. in "creole style." Dancing followed with music by Gordon Krist and his orchestra.

Carnival Ball

One of the outstanding events of the Convention was the Carnival Ball held in the Auditorium Wednesday evening, August 3. The officers and members of the Louisiana Association were responsible for influencing one of the Mardi Gras Carnival Groups known as the Krewe of Louisiana to repeat their Carnival Ball. The New Orleans Auditorium had been air-conditioned the early part of the summer and this was the first event to take place there since. The Ball opened with a Minuet of ten couples. Then about 75 men in fancy dress costume and wearing masks entered and performed unique drill formations. This was followed by a pantomime based on the fairy tale *Cinderella.* There were the familiar characters of the story with Cinderella's Step-Mother and two Step-Sisters and a Jester who kept the audience amused with his funny antics. Two Pages, a boy and a girl, then entered, the

(*Continued on page* 28)

Convention Group, Hotel Roosevelt, New Orleans, La., Convention, 1938

FREDERICK W. (Daddy) KEHL

IT is with profound regret and a sense of deep personal loss that we record the death on August 17th of Frederick W. ("Daddy") Kehl. His passing brought to a close a life rich in service to his fellow teachers and one which had brought him outstanding recognition as a dancing master in many countries of the world.

Born in Germany in 1862 of theatrical parents, he was orphaned at an early age. The relatives who assumed the responsibility of his upbringing were unsympathetic to his desire to become a dancer and he consequently ran away and made his way to America when only fourteen years old. There followed a few lean years in New York when he turned his hand to any honest work which was available in order to feed and clothe himself and the young brother he brought with him.

In 1880, at the age of eighteen, he commenced teaching dancing in Chicago. In 1884 he married Miss Dora Hoeveler of Madison, Wisconsin, and moved to that city the following year where he assisted his father-in-law in the undertaking and furniture business while he endeavored to establish his dancing school. After five years the school was sufficiently successful that he was able to devote his entire time to it. After seven years he built his own building which he occupied until 1906 when he erected the Colonial Hall at 113 and 115 East Mifflin Street which is still the scene of the Kehl School of Dancing, now conducted by his son, Leo.

In 1909 "Daddy" Kehl was sent with two other delegates to attend a dance congress in Berlin at which sixteen other countries were represented. Not only did this venerable dancing master win first place in the ballroom dancing contests, but his waltz and two step methods were adopted by the other countries which were represented. Two years later he was the American delegate to the congress in London where he was made an honorary member of the Imperial Society in recognition of his meritorious work.

In 1912 and 1913 he was elected president of the American National Association which later amalgamated with the D. M. of A.

It was "Daddy" Kehl who was one of the organizers of the D. M. of A. Normal School in 1918 and he officiated as principal of that body ever after. It was in tribute to his handsome head of snow white hair, his courtly manner and his faithful devotion to the welfare of the students that he was affectionately called "Daddy" by all who knew him.

This year, "Daddy" Kehl served as usual as Principal at the Normal School in New Orleans and was rewarded with an honor certificate and medal in recognition of his forty-six years of membership in the organization. He was the oldest member of the D. M. of A. Those who watched him perform the duties of his office and the many other tasks which his sense of responsibility to the profession dictated that he assume, sensed with sorrow that while his head was still held high his steps were faltering. And so it was with sadness that we bade him farewell when convention week closed.

His duties finished, he journeyed on to Chicago to attend the Normal School and convention of the Chicago Association of Dancing Masters and it was there on August 11 that he suffered the heart attack which claimed his life a week later.

"Daddy" Kehl's passing leaves a void in the dance world which will probably never be filled.

The Ballroom Observer

by Thomas E. Parson

BOOTHBAY HARBOR, MAINE (Sometime in August).—And don't take that "sometime" stuff too literally, either. We're trying our level best to forget there ever were such things as time, dates, days of the week, appointment books, and all other trivial matters which help to make a routine existence. So far we've succeeded fairly well. The only time that matters is meal-time, no matter the day of the week. Bed-time is when we get too sleepy to stay up longer. Occasionally we are awakened by the sound of *reveille* coming from a nearby boys' camp; on the whole, however, it requires the odor of bacon in the pan to disturb a slumber aided and abetted by the smell of pines. The radio has a burnt out tube and everyone is too busy loafing to bother getting a new one. No one has bought a newspaper and we know little and care less about the political situation in Georgia or Iowa.

There is one discordant note, however, that is heard in this symphony of peace and quiet, this state of mind in which Steinway Hall, Fifty-seventh Street and the offices of THE AMERICAN DANCER magazine seem at least ten thousand miles distant. Two discordant notes, really. First of all the appalling discovery was made that there are such things as swing music and jitterbugs even on this portion of Maine's rock-bound coast; secondly, and equally as appalling and devastating to our non-routine existence, was a letter received three or four, maybe five days ago reminding us that the publication date of the above mentioned periodical was but a few days away and would we be so kind as to remit, *pronto!*, four pages of typewritten matter concerning the Social Dance. If only we had the wage-slave who wrote that letter on the business end of a fish hook!

So, before lapsing once more into that blissful laziness which must come to an end on Labor Day, the role of champion to the jitterbugs is resumed. (Note that we say "to," *not "of,"* for the very good reason that writing about and doing the *Shag* are not physically related.)

The final results of the ballroom activities at the various Conventions are not known by this observer at present. It is assumed, and with reasonable justification, that nothing was developed that will stem the tide of the *Shag* in its varied forms. At the New York DTBA Convention, Donald Sawyer showed a novelty called *Cape Cod Capers* that, while pleasing enough, may prove technically difficult in its entirety for the average dancer. In order to become popular with the average dancer, and more especially dancers of the jitterbug type, theme steps must be confined to not more than two measures in duration. An accepted version of the *Shag* has as its base a movement that requires but one and one-half measures. The old and still popular *Westchester* also has a six beat theme. Acknowledging the fact that it is technically correct to phrase a combination in *fours* and *eights*, this department has, on more than one occasion, taken issue with those who would rather be *technically* correct than practical. Ballroom dancing should be, and is a spontaneous movement, rather than a rehearsed movement such as one would expect to see in ballet or tap. Swing devotees, then, and others too, should not be expected to take time out for the purpose of pleasing the technicians.

There will come a time when the various associations will be compelled to set up individual groups, or guilds, or whatever they may be called, to be governed wholly by practical ballroom teachers. Then, and only then will the type of ballroom material which comes out of conventions be suitable, on the whole, for the ballroom dancing public. Mr. Sawyer and others of his calibre have, on more than one occasion, expressed to this department their personal feelings in the matter and will, when the time comes, be ready with combinations ending on the beat most practical. No longer then will perfectly good combinations be reduced to utter uselessness for the sake of a beat or two. American ballroom teachers can learn a bit about the practical side of ballroom dancing from their English cousins insofar as treatment of the measure is concerned when building combinations. Also, their analysis and application of natural body movement to ballroom dancing is a study to which the American teacher should devote a few of the hours he so diligently spends in learning so-called new steps which, at the present market price, are worth as much per dozen as a Republican's chances in Florida.

Contrary Body Movement, as expressed, is confusing to many because of that one word: *contrary*. Actually the movement is a natural one, being employed by each of us in every step we take, walking, running, or dancing. And, like so many of the things we do instinctively, its importance is diminished to the point where no thought is given to its execution or, and most important of all, its analyzation for teaching purposes.

It may seem to some that it is stretching a point too far to claim that improper application of Contrary Body Movement, or Contra-Movement, as it is usualy called, can be attributed the chief problem of the person learning to dance. We deal largely in such necessary attributes as poise, balance, rhythm, etc. Without a proper conception of Contra-Movement, as applied to dancing, and, without its proper application it is well nigh impossible to attain a degree of proficiency in these all-important subjects. Oh, yes, we have all had pupils who developed well enough without being told one word about natural movement. They probably learned to swim in a like manner, and to throw a ball, and to drive a car, and so on. On the other hand, how many pupils have you had who struggled on and on and on, but who could never do more than just get by? They are the ones to whom Contra-Movement did not come naturally, or even easily. They are the ones who could also, without a doubt, swim, throw, drive a car, etc., *but who were unable to apply a natural movement to dancing!*

The argument that the average pupil is interested mainly in learning steps, and will not take the time for technique will be advanced by a few ballroom teachers with a self-

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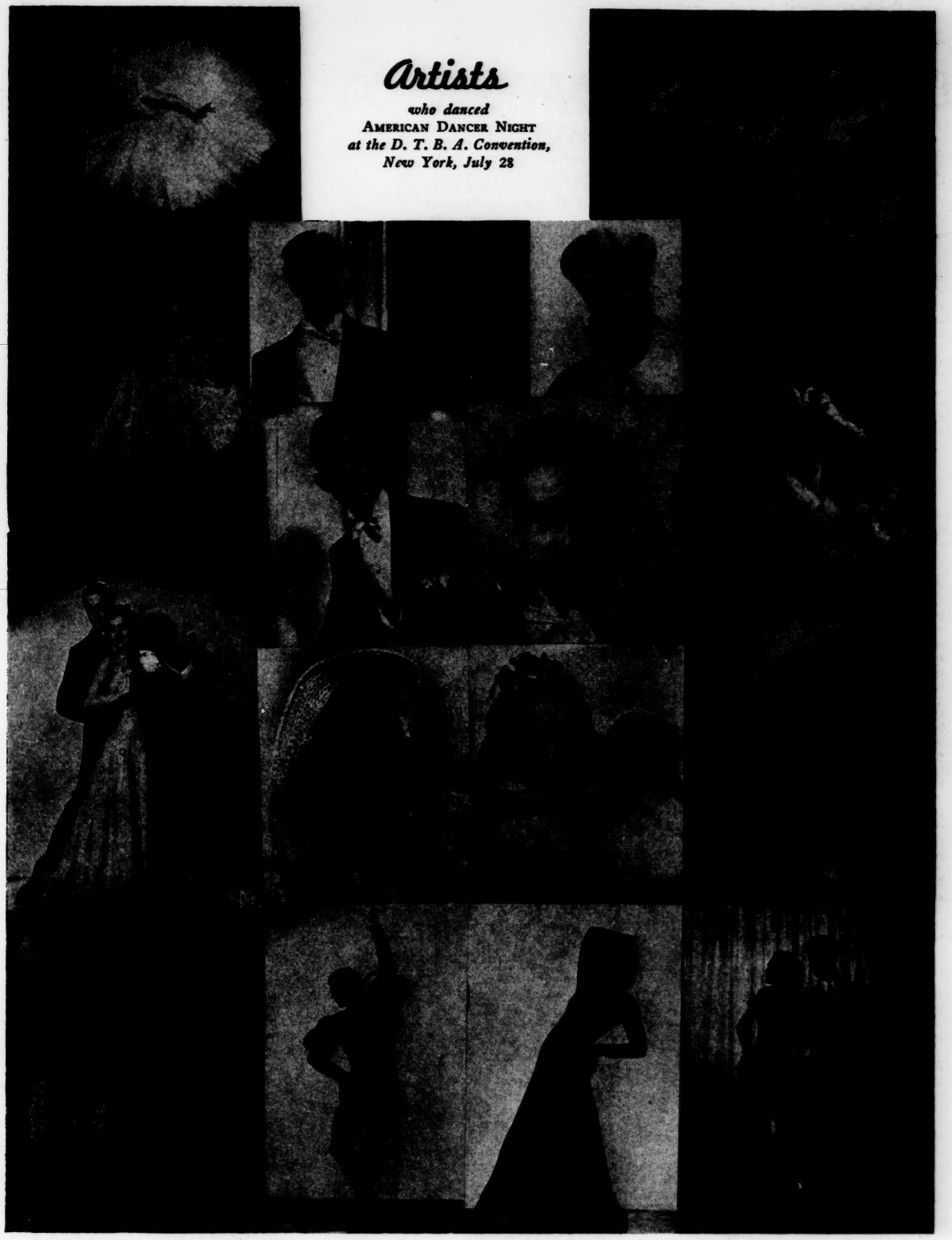
Artists

who danced
AMERICAN DANCER NIGHT
at the D. T. B. A. Convention,
New York, July 28



Reading down, first row: Joan MacCracken of The Littlefield Philadelphia Ballet; Vera Ellen Rohe; Joe and Betty Lee; Pualani and Mapuana. Second row: Danny Daily; Guy Martin, Ethel Mattison; Jack Potteiger of the Littlefield Philadelphia Ballet. Top center: Cliff Ferre. Third row: Susie Odem; Bill Pillick; Dania Kane of the Philadelphia Ballet; Leonor Sola. Fourth row: The Jeeps; Andre Eglevsky and Christine Kreins of the Fokine Ballet; Johnny Mattison; Joan and Robert Rexor

Code of Terpsichore

by CARLO BLASIS

World's supreme authority upon the Ballet.

With Notes by ALFONSO JOSEPHS SHEAFE

First installment appeared in the Nov. 1936 AMERICAN DANCER

(*Continued from last month*)

The ideas of the composer, also, will have a greater latitude to range in, his resources will be multiplied, and he may rove indeed, nearly in unlimited liberty; while the imagination, feeling itself thus unconstrained, invents with a greater facility. In short, taste and judgment have a right to destroy the works of pedantry.

NOTE. The witty and judicious Marmontel observes with respect to *unity of place*, that those poets who would restrain themselves to a rigorous observance of *unity of place* have been frequently obliged to force the action in a manner quite opposite to that probability which might have accompanied a liberty of changing the place; for if the act of changing the place destroys the illusion but for an instant, when the action passes where it is impossible it could have passed, the idea of the place being continually at variance with what is passing in it, the illusion is thus far more materially injured, and every probability of dramatic illusion is entirely destroyed.

With respect to *unity of time*, even the philosopher who first promulgated these laws which many consider indispensable, remarks that when the nature of the action renders it necessary, the time of twenty-four hours may be either lengthened or abridged. This is a most reasonable exception, of which also I would make a free use, were I endued with talent which requires its assistance. It seems to me that the great effects to be produced during an action that lasts two days instead of one, may well inspire us with a contempt for such ridiculous regulations; when it is remarked also that there is nothing in such a license either contrary to nature or probability. We have excellent pieces constructed on this plan.

In ballets we may proceed still farther; we may allow ourselves still greater licenses without abusing them. The plot of a long historical piece may be contracted, and an abridged representation of it may be produced, but it must appear so probable that the audience may believe in what they behold.

". . . quel, ch' e d'incredible, jo lontano
E dentro a breve spazio non si chiude,
Nol cercherai, perche 'l cercalo e insano."
(*Menzini.*)

The action must never appear to stand still; each part of it must succeed the other without interruption. For if, at the end of the first or second act, circumstances required a delay of some days, a week, a month, etc., before the thread of the story could be continued, good taste would never allow it, and the whole would be rejected. Almost every liberty is admissable in fabulous, mythologic, and fairy classes of pieces; the mind of the composer appears to be then in a certain *dithyrambic* state, if we may be allowed such an epithet, and he may be permitted every irregularity. However, the man of talent may be perceived in such productions, for the method in which he makes use of his freedom.

Care must be taken, therefore, not to compose after the Greek model with respect to the *dramatic unities* of which we have been speaking. Metastasio, in his observations upon the "Poetics" of Aristotle, clearly demonstrates to us the defects of the most celebrated of ancient poets. Here, then, we must admire the genius of Shakespeare; but let us avoid following his system in every particular, or in adopting that of his imitators, in the same manner as we should avoid the renowned Schlegel and his romantic sect.

CHAPTER 5.

ON THE DIVISIONS OF DRAMATIC PIECES.

"Neve minor quinto: neu sit productior Actu
Fabula, quae posci vult, et spectata reponi."
(*Horace.*)

This is the precept of the Roman satirist. Vossius makes the same division of dramatic productions. *"Fabula, sive tragica, sive comica quinque actus habere debet."*
(*Asconius Pedianus.*)

It is indeed an established law that all the greater pieces should be divided into five acts. But there is a certain class of dramas, in which may be ranked the ballet, that requires an exception to this rule. The Grand Ballet is capable of the same division as a tragedy; this is done in Italy, and ought to be done in France; it augments the means of the composer, and on the other hand, increases the stock of public amusement. Comic ballets, and those of the melodramatic class, may be written in any number of acts beneath five, for generally that class of sentiments represented in these ballets, from their sameness, want of force and contrast, will not allow of an action so prolonged as that of the serious sort.

At the conclusion of each act a pause in the action should appear to take place naturally; the construction of the piece should be of a nature to demand such a rest. The imagination of the spectators should fill up this space by supposing what might happen with respect to the principal action during this cessation. E. Gosse justly observes that the moment the performers withdraw is not that in which attention should be withdrawn, too. When retiring from our view, they should excite a desire for their re-appearance; though they are absent from our sight, they should be present to our imagination; for if interest and curiosity languish but a very short time, the whole flags and dies away. The exposition of a piece being effected in the first act, the plot begins properly in the second, and is continued during the third and fourth; and in the fifth we naturally expect the final catastrophe.

CHAPTER 6.

ON THE SUBJECT PROPER TO BE SELECTED AND ADAPTED TO BALLETS, AND THE METHOD OF THEIR COMPOSITION.

"La virtu del ballo sta nel rimettere in atto le principali e le piu vive impressioni che ricevono i nostri sensi."
(*S. Viviani.*)

"Esso costuma piu di affascinare il cuore, che concettizzare alla pensierosa ragione."
(*De Velo.*)

It is not every subject that can be rendered suitable for dancing; the composer, therefore, should know how to make a selection. A subject of the least importance may be worked up to interest greatly either as a tragedy or a comedy; but in a ballet, the case is different. Thus, for instance, the *"Tartuffe,"* the *"Legataire Universel,"* the *"Grondeur,"* the *"Philosophe Marie,"* *"L'Ecole des Femmes,"* *"Le Joueur,"* *"La Coquette Corrigee,"* are all excellent performances, but which, transferred to ballets, would produce no effect. What could be substituted for the finished and witty dialogue of these pieces? Where is the pantomimic performer who could exhibit a true imitation of the minute details, delicate jests, or give an exact transcript of the characters with all that striking originality so remarkable in these comedies? Could the ballet-master attempt to introduce the heroes of the French Plautus and Terence dancing? Could he, in short, put a dancing divertissement into the *"Orgonte"* or the *"Tartuffe"*? In certain situations, speech possesses more power than gesture, and can give a far more effectual representation.

The soliloquies of Shakespeare possess an extraordinary sublimity; the thoughts contained in them are profound and beautiful; but what becomes of these qualities if transferred to the pantomime of a ballet? No actor by gesture alone could give a faithful transcript of the fine scene to be found in the 5th act of *"Richard III,"* that great tragic production of the English Aeschylus. The same difficulties attend the celebrated soliloquy of *"Hamlet."*

"Gesture is beautiful and effectual only when grief, tenderness, pride, or sprightliness is to be described; in logical reasoning, it becomes totally useless, and even ridiculous."
(*Batteux.*)

NOTE. Let but any person give himself the trouble to peruse those pieces mentioned, or to read extracts from Shakespeare, and he will be convinced of the truth of what we have advanced.

It appears, then, the province of the ballet generally to exhibit a picture and imagery of things; action, striking situations, a peculiar life in all its motions; but vigorous representation of passions of the more powerful kind, and of exalted sentiments, are qualities essential to the Grand Ballet. The character and coloring of melodramatic and comic productions, require less vigor, but more of the agreeable; in these, a sprightly and interesting style must be preserved throughout. Hence it appears that the qualities of a good ballet have a near relation to those of a good poem. According to Plutarch, the poet Simonides required that dancing should be mute poetry, and that poetry should be a speaking dance. (Questio. Conviv. trad. de M. A. Grandini. Questio 15, lib. 9, tom. 2, page 303.) Consequently the best poetry is that in which we perceive the most action; the same may be observed of the ballet.

NOTE. Amateurs should read, upon this subject, Gravina's learned work entitled *"La Ragione Poetica"* liv. 1.

We must esteem poetry as the mother of the Fine Arts; in her bosom they have had their birth, and were not distinguishable from her until, arrived at a state to sustain themselves, they adopted different functions, and each followed appropriate principles. The Fine Arts follow poetry as an original, and advance in the same path towards the same object, that is, to move and delight us by powerful and beautiful imitations of nature.

The *"Menteur"* of Corneille, the *"Plaideurs"* of Racine, the *"Turcaret"* of Le Sage, *"L'Homme a Bonne Fortune"* of Baron, all sparkling with wit and gaiety, would become vaporish and insignificant if changed into ballets. The clever pieces of Marivaux, the amusing pieces of Collin d'Hurleville (an author not sufficiently known and esteemed), together with the amusing comedies of Picard, would be flat and dull if represented in pantomime.

It is, therefore, a task of some difficulty, and requiring discernment, to select such subjects as will admit of pantomime and danc-

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A Dancer's Diary

by DORINA TEMPLETON

With illustrations
by MILDRED KOERBER

DEAR DIARY:

If I hadn't had something as exciting as a cruise to look forward to, the closing night of Prince Igor would have made me feel far more miserable than I did. But it was bad enough. Especially as Betty and I had lived, breathed and eaten Prince Igor for pretty nearly a whole month.

It was like losing a friend, when the last members of the cast stamped by the dressing room where I sat wiping the last bit of grease paint from my chin. I looked around, at the piles of costumes and the girls quarreling and laughing, and wanted to cry.

"Wonder if Lochinov will say goodbye to us?" Betty asked hopefully, and just as the words left her mouth we heard Lochinov's voice from the hall.

"Are you listening in there?" he called.

"Yes," the girls called and became still as mice.

"I want to see you all later, but I want to see you in the office, right after you have your clothes on, Dorina Templeton, and Betty Marion. You hear? Right away now. Not too slowly."

I think we dressed in two minutes flat after that. I was scared, and yet I couldn't think that I'd done anything wrong.

Walking into the office we found Tony and one other boy whose name I never knew. Tony had a half-frightened, bewildered look on his face that he tried to carry off by acting very sure of himself.

"Well, if it isn't Dorina! Thought I'd seen the last of you." Then he lowered his voice. "He's taking us one at a time in the smaller office there. Jack Mullaney's in with him now. You'd better be next. He wants a girl."

Tony looked so relieved at being able to push me in ahead I wanted to call him a coward, but just then the door opened, Jack walked out, and Tony put his hand on my back and gave me a shove.

I entered rather suddenly. Lochinov sat behind a desk. His hair stood up all over his head only his eyes weren't filled with strange lights any longer. They were very kind as they looked at me and a lump came in my throat at the thought of maybe never working for him again.

"Sit down, my girl." He waved his hand towards a chair. "I take this moment to thank you for being so nice to me."

I felt red flushing over my face. *He* was thanking me.

"You're welcome." I mumbled, not knowing where to look.

"And so," Lochinov smiled, "I think I shall want you for my ballet company which will work on modern ballet soon. But—" He pointed a finger at me. "You must appear more often before the public first. A month or two more of hard work in front of an audience will give you the confidence in your ability and technique you positively *must* have for my work."

"I'll get it! I'll get it!" I heard myself saying. "I'm going on a cruise very, very soon."

"Lochinov smiled at the eagerness that must have been popping out of my voice and eyes.

"Good," he said. "Now, I want that you should come to this address"—he handed me an envelope—"one month from now, and we will see what has been done. Eh? All right?"

"Oh, thank you." I could hardly talk. Lochinov was considering me for his ballet company. What an honor!

Lochinov extended his hand, and as his fingers closed on mine I couldn't help the tear that dropped right out of my eye.

"You're so awfully kind," I said, feeling ashamed.

"I am kind? Not at all." Lochinov smiled. "You give me the work I like, that is all. Goodbye."

"Goodbye and thank you again," I said and almost ran out of the room.

Riding home on the top of a Fifth Avenue bus with sharp tangy air in our faces Betty told me that Lochinov had asked her to come into his company definitely. I was thrilled. Diary, she certainly deserved it.

"At last," Betty sighed, "after working for years in dumpy places, at anything I could get, my dreams come true. Oh, Dorina, let's yell or something!"

So we both screamed "Hooray!" and the one man who was sitting way up front turned way around to see who the lunatics were in the back of the bus.

a strange new maid who stares as if I were a ghost.—

When we arrived at our mansion Bobbie was out, so we spilled the wonderful news to Mrs. Busby. She made us tea in the kitchen and said how marvelous it was and repeated for the *fourteenth* time that, "She never could get over watching Prince Igor from the orchestra pit. She would tell her grandchildren!"

That was where they had seen the show, off to one side and down in front of the orchestra. And they were so mouse quiet, *no one* had even seen them when they crept in.

"If we'd made a sound," said Mrs. Busby again, "they'd have taken us both by the scruffs of our necks and thrown us out into the street!"

"And now," Mrs. Busby put her arms akimbo, "which of you is it that wants to use the grand ballroom for practicing steps?"

"I do," I said breathlessly. There were so many rooms in this vast empty house that you couldn't help feeling wriggly and mysterious way down inside yourself. Why, some of the rooms had never been opened.

Mrs. Busby got up from her chair and pulled a bunch of jingly keys from her apron pocket.

"Want to see it now?" she asked. Betty and I had our mouths full of cookies, but we nodded and made big eyes.

"Drink your tea and come on then." Mrs. Busby started away and we gulped, swallowed the last of the cookie and followed her from the kitchen.

First we went single file up the stairs and through the pantry, the way we'd come the first day. Then came the wide hall. We crossed the hall and stared at the marble staircase.

Mrs. Busby clink-clinked through a carved archway leading from the lower part of the hall and we came into the library.

Diary, I've read of places like this library in books, but I never thought I'd see one. When Mrs. Busby snapped on the light every single wall (all four) was one big book shelf that went up and up and up until the last faint gleams of gold leaf were lost in the shadows. My head dropped back and my mouth fell open as I gazed up.

Suddenly I thought of all the knowledge I was surrounded by and I know it was silly, but I seemed to grow very tiny and wizened up and I thought that it would be wonderful to have a Ballet of The Books.

The library floor was covered with soft green carpet and there was a tall desk by a long window. A big mahogany table with huge legs sat in the middle of the room.

"Wake up." Betty shook me by the arm. "Are you going to stand and moon all day? She's opening the door to the ballroom."

"This is the family's private entrance," explained Mrs. Busby. "Whenever one of them married they gave a big ball, or they used to in the old days, and before it was over the young folks used to slip out through this little secret door into the library and steal off on their honeymoon."

"How romantic," breathed Betty.

"Why was it secret?" I asked.

"Because of this velvet hanging." Mrs. Busby grunted as she swung back the door and pulled aside a mass of white, soft velvet cloth. Then she stood back.

"Come on in past me here. I've got to go out in the kitchen for a moment. I think I left my ring on the table, and you never know who might come in the back door."

We pushed past her, and oh, Diary, what a beautiful huge room! There were concealed lights in the moulding and the room seemed to stretch away from us for miles, but that was because of the white walls.

There were white pillars every few feet

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Student

Mary Stemmer, Carol Arganbright, Margaret Miller, Betty Ann Steen, Ardelle Thomas, Doris Bowersox and Ethoma Davis, members of the Experimental Group for Young Dancers, Dayton, Ohio

● NEW YORK, N. Y.—Paul Mathis has closed his New York studio to accept a teaching engagement on the staff of the Leroy Thayer School, Washington, D. C. Mr. Thayer is the newly elected president of the Dancing Masters of America, Inc., and no doubt Mr. Mathis' outstanding success on the faculty of that organization the past two years had a great deal to do with Mr. Thayer's determination to add a department of Modern Ballet in his school. Regular classes in this work will be opened September 15. Paul Mathis will be assisted by William Bull, whose work attracted the attention of Egorova when the two were in Europe this spring and who also assisted Mathis in classes at the New York Studio and at the DMA convention in New Orleans this summer.

●

Selva, of footwear fame, has announced his removal to larger quarters in Forty-Eighth Street where the store and factory are combined. This move is designed not only to give more space but to facilitate the handling of sales and orders during rush seasons. The sales room has been specially decorated for Selva.

●

The Boris Novikoff American Russian Ballet School will open its fall season in September.

●

Bernie Sager staged the recital for Diana Clark at the Westchester Country Club recently. The title of the entertainment was *Our Big Little Show* and the participants were children of the members.

●

When Doris Humphrey and Charles Weidman begin their intensive schedule of teaching September 20, for the first time in years all classes and preparation for production will be centered at the Humphrey-Weidman Studio, New York City. An innovation during 1938-39 will be the presentation of advanced students in monthly studio demonstrations, open to the public, of technical studies and original compositions.

The Hanya Holm Studio will open September 26 with its usual classes for professionals, teachers, laymen and children.

Hanya Holm, insisting on sound and adequate training for those who prepare for professional dance careers with her, has from the first offered a three year course of three or four hours work daily in technique, theory, improvisation, composition for solo and group, pedagogy, percussion and dance accompaniment.

Classes in reading and writing the Laban dance script are taught by Irma Otee-Betz and Irma Dombois-Bartenieff; and percussion composition by Franziska Boas.

This coming season Arch Lauterer, of the Drama Staff of Bennington College, will lecture monthly on Aesthetics and direct a reading and study course to give the professional students a better understanding of form, color, light and style and the correlation of all the arts.

In addition to Hanya Holm and the instructors mentioned above, the staff includes Louise Kloepper, associate; Elizabeth Waters and Lucretia Wilson, assistants.

Geraldine Tudor, pupil of Mildred Lee Scherr, Baltimore, Md.

A Ballet Group of the Walmar School of Stage Dancing, Allentown, Pa.

and Studio

Johnny Mattison reports that the following teachers took summer courses at his studio: Eva Reeves, Adele Mazza, Jane Caryl Muffat, Doris Caffrey, Joan Voorhees, Dorothy Peffendorf, Sonny Smith, Jack Lemen, Oscar Conrad, Rosalind Hupp, Irma McNaughton, Libby Jane Lynn, Helen Werden, Carmen Thomas, Irma Vahlkamp, Pep Golden, Ophelia Broome, Virginia Lawton, Joe Ryan, Jane Phelps, Beatrice Gingrass, Lois Gingrass, Nina Starkey, Cora Quick, Vivian Hammond, Billy Laden, Jimmy Baker, Marjorie Kenyon, Nancy Campbell, Charlotte Steinberg, Gladys Forrester, Adeline Lahrmer, Marjorie Jeanne, Martha Gettys, Anna Marie Amundsen, Florence Baker, Mildred Caskey, Dolores Case, Dorothy Dobson, Helen Durham, George Honisek, Burch Holtzman, Sara Jaenes, Betty Lorenz, Catherine Little, Mei Ling, Mary Kathryn Steckman, Mildred Smith, Peggy Stuart Whitener, Annette Tangelder, Olive Vail, Louise Van Tassel, Kathryn Van Tassel, and Agnes Ward.

•

Donald Sawyer will teach at the Connecticut Convention on September 25, the New York Society of Dancing Teachers on September 18, and will resume his teaching activities at the Elinor T. Flynn studios, Wade Park Manor, Cleveland, Ohio, in the fall. August 27 Mr. Sawyer appeared at the Shoreham Country Club in two exhibition numbers assisted by Miss Evelyn Rita Jantzer.

BILLY CROSS, acrobatic teacher of New York City and Kew Gardens, died suddenly in New York on August 16. He leaves a wife and daughter.

•

ADOLPHE BLOME is starting ballet classes in a school to be conducted under his own name in New Brunswick, New Jersey. A tap and acrobatic teacher will be included on the staff. Mr. Blome will continue to spend the majority of his time in his New York studio, devoting two days a week to the Jersey School.

•

Mildred Drewes Big Apple Dancers who have been busily engaged playing night clubs in and around the Metropolitan area were a feature of AMERICAN DANCER Night at the DTBA Convention at the Park Central Hotel, July 28.

• BOSTON, MASS.—Mr. Adolphe Robicheau, who is now in New York, has spent the last six weeks at the School of the American Ballet; with Salvatore of the Albertieri Studio for Italian classical technique and with Cansino for Spanish Dances, and is preparing to return to Boston, to begin work on his new ballet, *Evangeline,* Longfellow's story of his own people. He will also resume the teaching of all his classes on October 1st.

• ATHOL, Mass.—Adele and Carlton Richardson spent the summer in travel and study. They motored to California where they renewed an old friendship with Busby Berkeley, the dance director, and visited many studios, returning by way of New Orleans where they attended the D. M. of A. Normal School and Convention.

• ATTLEBORO, Mass.—Janet White has spent the summer at Warren, R. I., where she has taught dancing at the Community Clubhouse, conducting an assembly each Friday night. There were 35 in the class and she reports that it was most successful, closing with a Swing Session for which the clubhouse was transformed into a collegiate drug store. Miss White and Robert Holt entertained with a version of the *Scrontch.* Earlier in the season she had featured a Young Folks Stunt Night during which she presented a dance play with about 20 children in the cast. She reopens her schools in Attleboro and North Attleboro on September 19.

• IRVINGTON, N. J.—Miss Bernice O'Connor fulfilled an engagement recently at the Stockton Hotel, Sea Girt, N. J. Bernice delighted her audience with several toe and tap numbers. Many encores were given and two return engagements have been promised.

• SEA GIRT, N. J.—Clara Kettenring arranged a program of entertainment which was given during several August week-ends at the Stockton Hotel. On August 30 a regular dance *Fiesta* was given. The performers consisted of nine exhibition teams.

• PHILADELPHIA, Pa.—Helen Creed, who heads a school of dancing, pianoforte and elocution in this city, recently helped to christen the new studio of KYW in Philadelphia, with a ballet number.

• NEWPORT NEWS, VA.—Charles Henkel and Miss Douglas Humphries announce the opening of their fall season Saturday morning, September 3.

• MIAMI, FLA.—Lillian Reeves and daughter, Eva Reeves, of Miami, spent the summer in New York City where they attended the D. T. B. A. Convention during the week of July 25. They returned South and opened their fall season September first.

• LEXINGTON, KY.—Billy Stair, well known dancing teacher of the Bluegrass Region, is now in New York for a few weeks' stay. Mr. Stair's versatile ability for stage design, costuming, etc., added to his keen feeling for dance-design, make his recitals most artistic.

• CHICAGO, Ill.—Paul Shahin recently created considerable interest in his work by giving a demonstration of how to take the pounds off and still enjoy life, before an audience of several thousand at the Chicago Herald and Examiner's Homemakers Show. Developing simple body movements into various types of modern dance steps, each one designed to achieve physical charm, is the fundamental principle upon which Mr. Shahin works. His demonstration brought forth a half-column article in the Herald-Examiner about his work.

• SAN FRANCISCO, Calif.—A new term is announced by the Evelyn Wenger-Eccleston Moran Studio of Ballet in this city. The staff of teachers includes, in addition to those whose names the school bears: Raoul Pause, director of the Ballet Moderne and former dancer with the Pavley-Oukrainsky Ballets, and Dolores Van Patten, teacher of Spanish dancing.

• LENEXA, KANS.—Mary Ann Keir Sims writes that she spent the months of July and August studying in Los Angeles. Her studio assistant, Mary Ellen Mitchum, also spent her vacation there. She is making a few physical changes in her Overland Park, Kans., dance studio. She will continue teaching in her branch studio in Olathe, Kans., this fall and will have three annual affairs in September in Johnston County. Each year

Leonid Fowler, young dancer from the Ivan Novikoff Studio, Seattle, Wash.

From left to right, Pupils of VONA WOODIN, *Sacramento, Calif.:Ricarda Small, Margaret Southar, Juanita Bill, Barbara Jean Woodin, Theresa Ann Nagle, Rosalie Godt and Betty Fisher*

STUDENT – STUDIO

her pupils take part in these dance presentations. And Miss Sims also tells us, we modestly report, that she finds great help and inspiration in the pages of our "peppy" AMERICAN DANCER.

• DALLAS, Texas—The Lambeth Walk was seen in this city for the first time when Sam Bernard and his dancing partner, Miss Verneile Holmes, demonstrated it in the Baker Hotel Mural Room. Following the demonstration, the crowd gathered on the floor and followed through the dance to the music of Art Kassel, who arranged an orchestration for the event.

• POCATELLO, IDAHO.—The Alice Frances Watson School of Dancing announces removal to a more spacious and newly equipped studio. Miss Watson is also opening a branch school at Blackfoot, Idaho, under the direction of her assistant, June Marion Watson. The Watson School, who have just presented two revues, call special attention to their pupil, little Sherry Hall, of whom they are very proud. She's in the movies now.

• SAN FRANCISCO, CAL.—The July meeting of the California Association of Teachers of Dancing, Club No. 13, was held at the McFarland Joy Studio in San Francisco. Gordon Keith continued his novelty tap, Miss Jesslyn Pearson, a classical number and Miss Alice Zwillinger collegiate ballroom. The big thing now is the recent convention which was held at the Whitcomb Hotel on September 3, 4 and 5. Several renowned teachers comprised the faculty, Mr. Lasar Galpern and the Leslies of New York. Mr. Paul, an outstanding professional performer, taught acrobatic.

Ethel May Kettlesen, pupil of JULIA GORMAN, *Staten Island, N. Y.*

• LOS ANGELES, CAL.—Violet Felicia Nappi of Birmingham, Alabama, writes that she is now in Los Angeles studying ballet with Serge Oukrainsky, tap with Leon Rattner and other dancing with the Fanchon-Marco and Belcher schools. Miss Nappi will open studios in Birmingham September 20.

• SARNIA, ONT., CANADA.—Vera F. Mitchell sends us write-ups of her two recitals which were held in Sarnia, Ont., and Petrolia, Ont., by pupils of both schools. Eleven hundred persons jammed the Collegiate Auditorium for the occasion. Miss Mitchell's two assistants, Phyllis Campbell and Betty Kane, assisted. Several guest teachers attended the performances.

JEAN, MARY EDITH *and* NANCY LEE KIRKPATRICK, *sisters who are pupils of Velma Sontag, Clarksburg, W. Va.*

CALIFORNIA
by DORATHI BOCK PIERRE

JOSEPHINE KETCIK, dance instructor at the University of California, Los Angeles, and Mrs. Daisy Dunham, composer-accompanist, are planning a course of ten lessons in October, as a post-graduate or extra-dance course in fundamentals, free rhythms and technique, etc., for dancers and teachers who are interested in the dance as taught in the University.

Anne Rosalie Odem of Corpus Christie, Texas, who received a graduate diploma from the Sonia Serova School, New York, last month

MRS. MEGLIN makes it known that the aim in the Meglin-Fanchon and Marco summer courses is to give teachers in the normal school a firm foundation of all of the knowledge which makes up the difference between professional and amateur staging of recitals. She presents detailed instruction in staging, lighting, costume designing, etc.

•

ARDIS MONEY, a professional dancer for many years, has recently joined the faculty of the Louis Glaugurg Studios, specializing in children's work.

•

VIRGINIA HALL JOHNSON has been working with the Graham Group at Bennington this summer.

•

NELL QUILL SEGER, well known dancer, who has opened a studio in Alameda, spent a week in Los Angeles when she and her daughter, Helen, also a talented dancer, studied intensely with Ernest Belcher.

•

MARCELLA REY is making ambitious plans for a series of dance concerts in her studio-theatre during the winter season.

•

MAURICE KOSLOFF, on August 9, introduced his group of girls, who he says are to form the nucleus of the official chorus of the San Francisco Fair next year, to an invited audience at his studios.

Novelty tap and hoop routine presented by the FLAUGH-LEWIS SCHOOL OF DANCING, *Kansas City, Mo. Left to right, Jane Newcomer, Shirley Weiner, Nell Jane Rogers, Verda Regis, Jean Jones, Roselee Stout, Ann Jedlicka, Mildred Lasater, Marjorie Groll, Betty Ann Wolfe, Loa Opitz, Mary Dean Moss and Connie Jones*

Dance Teams

The Herbert Taylors

ESTELLE AND LEROY, word comes from across the seas, are scoring a whale of a hit in Europe!

●

RICHARD STUART with FLORA LEA are busily doing the rounds these days. After their engagement at the Essex House in New York they trekked to Boston for one week and stayed three; the Mayfair management liked their work so well that they have asked the team to open the first show of the season at the Dempsey-Biltmore in Miami, Florida, December 22. They have also been appearing recently at Camp Tamiment in the mountains of Pennsylvania and at the King Edward Hotel in Toronto, Canada.

●

BILLY BEMIS, twenty-year-old half of the team of Billy and Beverly Bemis recently applied for a marriage license in Los Angeles to wed sixteen-year-old Dorothy Lee Walker, Glendale, California, high school student. They honeymooned at Yosemite.

●

CHANTI and FRANK LUIX, called the Vernon Castles of Hawaii, arrived recently in Los Angeles, where they plan to make their home. Although this team has gained a tremendous amount of popularity throughout the Orient, they have never danced in the United States.

●

RENEE and TONY DEMARCO appeared at the Hollywood Bowl August 2 as a part of the annual Cinema Music Night.

●

TAI SINGS, the only Chinese-American dance team, appeared recently at the Beverly-Wilshire Hotel in Beverly Hills.

●

DIXIE DUNBAR, well known young dancer of the screen, has teamed with Tommy Wonder, out California way.

●

RAMON AND RENITA are appearing at the Hotel Vista del Arroyo in Pasadena, California. Especially clever and amusing are their caricatures of Veloz and Yolando and the De Marcos.

●

FEDERICO AND RANKIN sailed September 3 on the Conte di Savoia for Milan to fill engagements in Italy, Germany, France and England. They are opening in Milan and will probably not return to this country for a year.

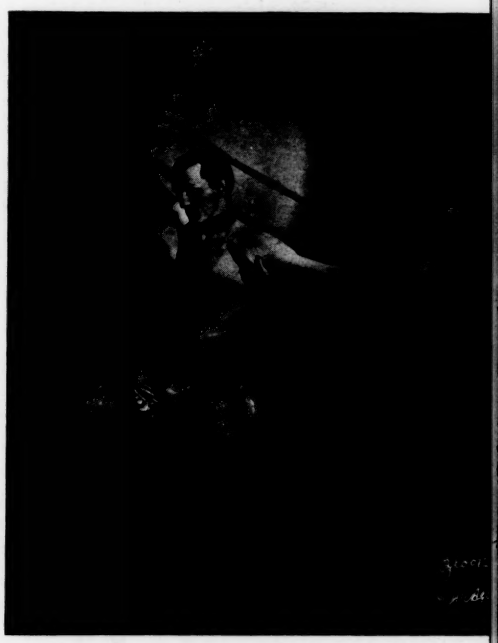
●

FRED LEQUORNE REPORTS: The De Tuscans sailed August 24 on the S.S. Paris to open at the London Palladium for an indefinite engagement. . . . Joe and Betty Lee embarked August 27 for the Copa Cabana in Rio for eight weeks. . . . Florence and Alvarez have just returned after sixteen weeks at the Atlantico in Rio. . . . Doreane and Douglas are back in New York for routines with LeQuorne after two years work in the West and Middle West. . . . The Croxtons from Wilkes Barre, Pa., are taking new routines. . . . Olive and Amdur of Le Quorne Studios, demonstrated their work in commercial modern at the Convention of the American Society of Dancing Teachers at the Astor Hotel. They were also members of the faculty as were Mr. Le Quorne and Eddie Mack, tap teacher. . . . Byrnes and Swanson are back in New York after spending the summer at the Morningside Hotel, Hurleyville, N. Y.... Bernhardt and Graham just returned from a two weeks' engagement at the Walton Roof in Philadelphia. . . . Manor and Mignon are back after an engagement at the Arcadia in Philadelphia. . . . The Ryan twins have just finished new routines and have left for the Coast. . . . Charles and Celeste have been appearing at Virginia Beach since June and will continue there up into September. . . . Grace and Ray McDonald just returned from the Sur-Ren Club in Galveston, Texas, after completing a six week engagement. They opened at Loew's Capitol Theatre in Washington September 9.

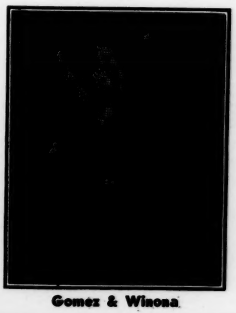
●

ALBERTO GALO reports: Mary Raye and Naldi closed at Loew's State Theatre August 31 to open at Ben Marden's Riviera for an indefinite engagement. . . . Marlynn and Michael are remaining at the Rainbow Grill indefinitely. They have been having wonderful success with the new type of exhibition work they have been showing lately. . . . Georges and Jalna are making a big hit at the Cocoanut Grove in Los Angeles. . . . Pancho and Dolores are transforming noisy audiences into rapt silence nightly at the Havana Madrid with their *Poeme* done to Gounod's Ave Maria. . . . Collette and Barry remain at the St. Moritz Hotel. . . .Raul and Eva Reyes introduced the Conga at the Chez Paree in Chicago with great success. . . . Minor and Root are working overtime on new Galo routines. . . . Gabriel and Giraldo are at Toto's Green Haven Inn, Mamaroneck, for a lengthy run. . . . De Angelo and Porter have not set any date for their return from the Casino de la Playa, Havana, where they have already broken all records. . . . The Townsends are playing a return engagement at the Copcabana in Rio de Janeiro, Brazil. . . . Artini and Consuelo have been held over indefinitely after breaking in at the Sans Souci, Havana. . . . Elaine and Barry are working on new Galo routines. . . . Baron and Blair are at the Bon Air Country Club, Chicago. . . . Enrica and Novello are at the Mount Royal Hotel, Canada. . . . The Meranvilles are at the Grand Mountain Hotel, Ulster County, N. Y. . . . The Dorothy Martin Adagio Foursome are in Philadelphia with a new bullfight idea by Galo. . . . Cesar and Doree are doing well in Budapest, Hungary. . . . Lyman and Driscoll are at the Arcadia, Philadelphia. . . . The Duanos broke in new Galo routines at Virginia Beach and will probably remain there till the summer season is over. . . . Betty and Freddy Roberts are in Berlin, Germany. . . . Fawn and Jordan are negotiating for Florida after their success at the Park Central's Cocoanut Grove. . . . The Lambertons are stopping show after show with their Vienese waltz by Galo at Albert Bouche's Villa Venice in Chicago.

Byrnes and Swanson, recently returned from Europe



ALBERTO GALO



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BEAUTY

by BETTY CARUE

EVERYONE must exercise a great amount of care of his feet, but a dancer's very livelihood depends upon the comfort and health of this part of the anatomy.

An excellent remedy for tired, aching feet is to bathe them alternately in basins of cold and hot water to which generous amounts of epsom salt have been added. Soak the feet in each basin about four or five minutes. Repeat this procedure a few times and you will notice a marked relief.

Should a blister appear, place a piece of gauze over it immediately and preserve it as long as possible for the fluid contained therein is nature's way of healing the injured part until another skin has had a chance to form. By all means do not wear the shoes that caused the blister until it has healed completely. Another can be avoided by tapering off a heel cushion or having your cobbler place a small leather lift inside the shoe.

Cutting away callous flesh will not help, for it tends to increase the growth rather than diminish it. Gentle friction with pumice stone followed by massage with oil before retiring is recommended. But, beware of being too hasty to rid yourself of this nuisance or you will be out of practice for some time with a very irritated foot. Diligent treatments and patience will be rewarded by eliminating the callous flesh within a few weeks.

Corns are one of the most bothersome and painful foot ailments, but fortunately there are many excellent cures available. However, if you take the necessary precaution of wearing shoes that fit properly, you will be rewarded with foot comfort.

When you return home from the studio or rehearsal and your legs feel as though they were going to fold up under you, have them massaged. This will prove very helpful for the muscle fibre is stimulated and strengthened, fat cells are reduced and circulation is increased. It will also soothe and rest the nerves and relieve pain.

Do not experiment with your feet or legs at any cost, for if you do it may force you to give up a life-time profession. Consult a reliable physician or chiropodist in reference to your problems and you will find it the most economical in the long run.

And dancers, remember a pedicure is as important as a manicure. When applying the polish match it to that used for your finger nails and follow the same procedure. That is, if you cover the complete fingernail with polish, do so with the toenails or leave the tips and moons plain if that is your preference. When choosing your color, bear in mind that the trend is towards lighter shades this season.

* * *

Readers are invited to write for information concerning their personal beauty problems. Send a stamped, addressed envelope with your letter to Betty Carue, c/o THE AMERICAN DANCER, 250 West 57th St., New York City, and it will receive an immediate reply.

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D. M. A. BULLETIN

(*Continued from page* 18)

boy carrying a small pillow with Cinderella's silver slipper. The children were Donald and Gayle Mackenroth, son and daughter of Mr. and Mrs. Richard Mackenroth. Mrs. Mackenroth is Hazel Nuss, president of the Louisiana Association. The Pages marched around the room trying to find the owner of the silver slipper. At last Cinderella was found and the ball continued. Then in dignified manner the five Maids of Honor marched in with their masked escorts. The Maids were Dorothy Elster, Hazel Vergez, Roberta Gross, Lucille Mayer and Hazel Duncan, all members of the Louisiana Association.

Then came the King and Queen and to the surprise of our members the Queen was none other than Mrs. Montie Beach. She wore a beautiful white gown with a trailing lace mantle about 20 feet long covered with beaded medallions and silver and pearl ornaments. She carried a large bouquet of roses. The mantle was attended by three little girls as Maids in Waiting to the Queen. They wore dresses of rose net trimmed with silver bows. The three little Maids were Joyce Lotz, Norma Montgomery and Blossom Vogt. The Queen was escorted to the throne by the King. Then came the frolic of the Male Masked Dancers. With the aid of the ushers the men then "called out" the names of their partners. Those thus favored or "called out" were the lady members of the D. M. of A. Even the King had his dances. There were four changes of partners. While the King danced, four of the D. M. of A. men were escorted, one by one, to the throne to sit with the Queen. Those thus honored were: President Leroy H. Thayer, Fenton T. Bott, Fred W. Kehl and Secretary-Treasurer Walter U. Soby. After each dance the Masked Dancers presented souvenir pins to their partners. The Carnival closed with the final exit march by everyone, the King and Queen being the last to disappear. Mrs. Beach carried out her part with grace and dignity, receiving an abundance of applause as she passed each section of the audience. It was a very effective performance and again the Louisiana Association should be complimented on arranging such a novelty for the D. M. of A. General dancing followed.

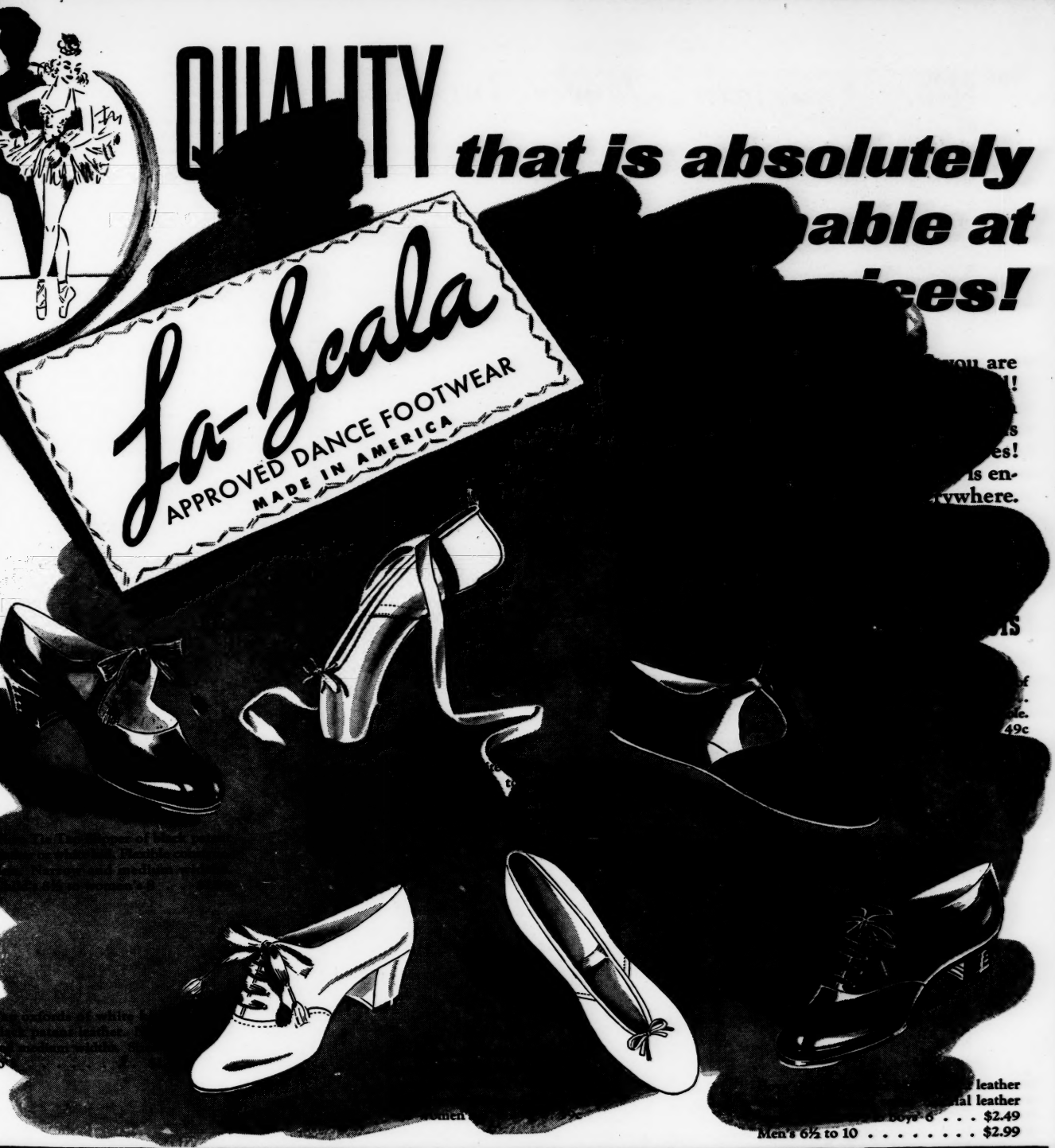
Thursday Evening, August 4th, 1938

Following the Ballroom instruction by Miss Myrtle Pettingale and Ernest Ryan, there was a "Party Stunt" program in charge of Mrs. Christine MacAnanny. Several members volunteered to lead in Party Stunts and it was so successful that at 11:00 o'clock when the session was to end everybody "wanted more." Those who contributed numbers were, Mrs. MacAnanny, Oscar Duryea, Mrs. Doris Tower, Rose Lorenz, Louis Stockman and Lucille Mayer.

Banquet and Ball
Friday Evening, August 5th, 1938

At seven o'clock, members were admitted to the Grand Ballroom. Tables were assigned to members from the affiliated Clubs—also direct members. The newly elected officers and their wives then marched to the head tables followed by six girls from the Louisiana Association, who escorted past President Mrs. Beach, who in turn installed the newly elected officers for next year. Secretary Soby was Toast Master. The Affiliation Club Certificate was presented to Miss Gladys Reeves, Delegate Director representing Tennessee, Arkansas and Mississippi Club No. 23, the latest club affiliate with the D. M. of A. Six Normal School Graduates received their 1938 diplomas. They were Leona Lucille Mellen, Kitty MacDowell, Mary Ellen Rathbun, Marion Ford, Eleanor Hackworth and Ruth

(*Continued on page* 32)



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The American Dancer Institute

A young dancer of my acquaintance is the proud possessor of an enviable, both for its size and interest, collection of books on the dance. In the beginning she very casually acquired a volume here and there with no thought of a hobby or collection but before she realized it, the habit was fixed and today her collection is quite valuable and her knowledge of the dance extensive. This idea is suggested to students, more because of the opportunity for greater development of one's art through more complete understanding than for mere purposes of collecting; although now, with so many beautiful editions on the market, the temptation to acquire a handsome library of dance art books is great indeed. Even quite young dancers could start slowly acquiring books, which will be greatly appreciated by them as they grow older. Their parents and friends could make no more pleasing gifts. They can, by discriminating selection aided by careful perusal of the lists printed in THE AMERICAN DANCER columns from time to time, avoid purchasing the few works by charlatans which are bound to appear in the market with dance enthusiasm so on the increase.

Listed below are the new books just off the press, ranging from beautiful de luxe editions, to be prized by collectors of all ages, to little informative pamphlets of various subjects of interest to balletomanes and dance lovers.

●

Ballet in Action, by Merlyn Severn. Price $16.40.

An unusually fine album of over 200 action photographs, all taken during actual performance with ordinary stage lighting. These photos provide an exceptional opportunity for serious study of choreography and especially for analysis of the individual style of the many different dancers pictured.

It also contains a note on photography of the ballet and two appendices giving full detail of all the Ballets represented.

An introductory essay and critical notes on each photo are by Arnold Haskell.

●

Ballet Panorama, by Arnold Haskell. Price $3.50.

Beginning in Italy, the development of Ballet tradition is followed to the Courts of 17th and 18th Century France, back again to Italy and finally to Russia, whence the art has spread throughout the world. The Sadler's Wells, The Philadelphia and other recent Ballets are placed in their historic perspective and a final section follows the ballet tradition into the future. Copious use is made of contemporary descriptions with 158 illustrations (from old prints, drawings and photographs).

●

Ballet, by Arnold Haskell.

The prolific Mr. Haskell has provided the balletomane with a handy guide of all the pertinent material which is necessary for the appreciation of the ballet. He has even included in this 35-cent booklet a brief historical background. For its size it is as complete a handbook as we have seen.

La Danse, by Serge Lifar, 45 francs (in French and Russian only).

This most recent volume by Serge Lifar is a study of the currents of the classical dance. While a sketchy historic appraisal of the dance is given, emphasis is made on such phases of the dance which are in Mr. Lifar's opinion most likely to affect the future of the dance. One must keep in mind, however, that Mr. Lifar's statements are colored by his own pet theories which he recently expressed in a pamphlet, *Le Manifeste du Chorégraphe,* over which much controversy raged.

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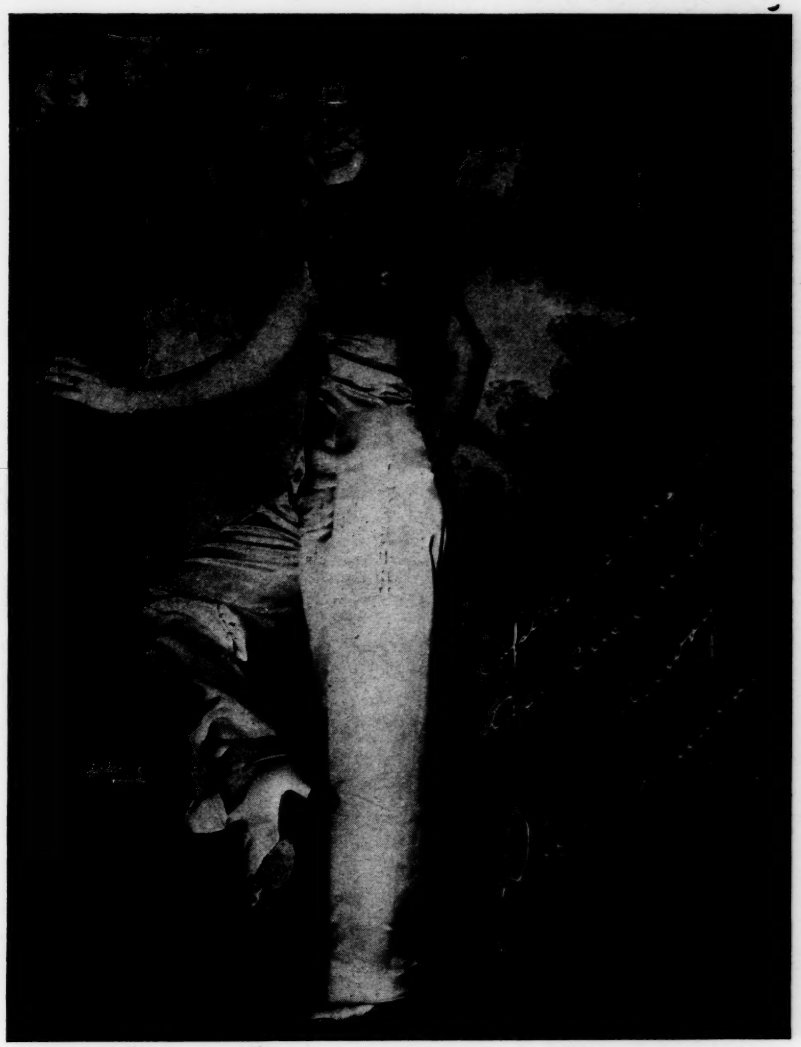

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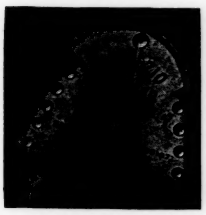

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AGENCIES IN PRINCIPAL CITIES

D. M. A. BULLETIN

(*Continued from page* 28)

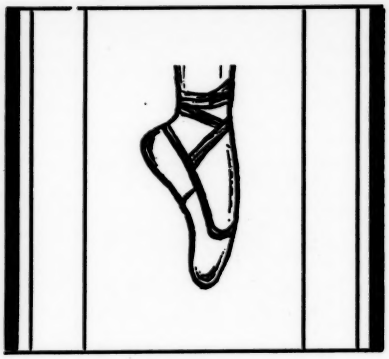
Mason. Telegrams were read; address by our new President, Mr. Leroy H. Thayer; presenting of the trophy to President Hazel Nuss for the Louisiana Club having the largest attendance at the Convention. A humorous address by Oscar Duryea. Miss Bird Kirtley then presented Mrs. Beach with a solid silver service and tray, Miss Hazel Nuss a lamp, Miss Lea Brandin a lamp, and Peter Villere an electric clock. Miss Ruth Howard gave a talk on "What Is Your Opinion of THE AMERICAN DANCER"? Miss Hazel Grant Edgar, Publicity Chairman, gave her humorous "Low Downs on the Higher Ups." Those who have attended previous Conventions have appreciated the humorous interchange of "heckling" between two of our prominent members, Fenton T. Bott and Daniel C. Quilty. Mr. Quilty was unable to attend this year, but Mr. Bott was present and read an amusing interchange of telegrams that had been carried on during Convention week. Mr. Quilty sent in a ballroom dance called the Corrigan Hop, which was demonstrated by Mr. and Mrs. Carlton Richardson. Mrs. Beach was presented with the gavel she has used for five years with a silver band attached giving year dates of her administration.

Leo T. Kehl had charge of the Banquet arrangement. The following program was presented. I. *Acrobatic Control Dance* by Edna Joyce, pupil Peter Villere, Hazel Vergez. II. *Original version of Nola,* June Marion Watson, Alice Watson School. III. *Charrerias, Mexican Dance,* by Rueth Ferguson. IV. *Tangle Foot,* Joyce Jones, Cloverdale School of Dancing. V. *Toe Solo,* Mary Lou Robinson, Ruth Doherty School of Dancing, Seattle, Wash. VI. *Tap Number,* taught at Convention by Bill Pillick. VII. *Varsity Tap* by Lorraine Murphy, Walter U. Soby School. VIII. *Acrobatic Tumbling,* Beverly Oertling, Hazel Nuss School of Dancing. IX. *Double Up Rhythm,* Ruth Ingels and Eddie Hanf, Toledo, Ohio. X. *Exhibition Ballroom,* Dreges & Melva, Galo School, dancers at Chez Paree. XI. *Valse Noire,* Ruth Mason, Leona Turner School. XII. *Easin' Along,* Elmer Wheatley, Waco, Texas. XIII. *Adagio,* Louise Mariquine and Roy Mellen, Mellen School of Dancing, Galveston, Texas.

Board of Directors meetings were held on Monday, Tuesday, Wednesday, Thursday and Friday. The following officers were present: President Mrs. Beach, First Vice-President Thayer, Second Vice-President Joshua T. Cockey, Fourth Vice-President Julia M. Harper, Secretary-Treasurer Walter U. Soby, Directors Ernest E. Ryan, Jack Frost and Fred W. Kehl. Mr. John Hurley occupied Mr. Ross Ackerman's place on the board and Mrs. Alice W. Henderson served for Daniel C. Quilty, both of whom were unable to attend.

Twenty Clubs out of 23 sent Delegate Directors to the Convention. Ernest E. Ryan, California Club No. 1; Grace Thomas, Florida Club No. 2; Leona Mellen, South Texas Club No. 3; Edwin J. Hanf, Michigan Club No. 4; Club No. 5 not represented; Lea Brandin, Louisiana Club No. 6; Doris Tower, Boston Club No. 7; Bernette Dietsch, Western New York Club No. 8; John Dugan, Rhode Island Club No. 9; Winona MacDowell, Pittsburgh Club No. 10; Frances B. Bleeker, Texas Club No. 11; Leo T. Kehl, Wisconsin Club No. 12; Ollie Hemphill, California Club No. 13; Carolina Club No. 14 not represented; Anna Dorothy Wilkins, D. M. of North Carolina Club No. 15; Larue C. Hope, Cleveland-Ohio Club No. 16; Mary M. Mahon, Washington Club No. 17; J. Larry Simonds, Connecticut Club No. 18; Robert A.

(*Continued on page* 34)



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D. M. A. BULLETIN

(*Continued from page* 32)

Lewis, Jr., Heart of America Club No. 19; Penn., N. Y. Club No. 20 not represented; Marion Ford, St. Louis Club No. 21; Frank Jones, Georgia Club No. 22; Gladys Reeves, Tennessee Club No. 23.

Convention Committees

Examination of Candidates — Miss Vida Godwin, Louise Williams and Julia Mildred Harper. Committee on Condolence—Mildred Adams, Marion Ford and Adele Richardson. Press—Miss Hazel Grant Edgar. Election Committee—John Dugan, Carlton Richardson, Ann Geizendanner, Mrs. Mary Spankie and Mrs. Ed. Henderson. Trophy Committee —Jack Frost, Illonka Sheer, Stella Mercadal. Magazine Committee—Fenton Bott, Bird Kirtley, Ernest E. Ryan, Leona Mellen and Robert Lewis, Jr.

Marriages

Mr. and Mrs. Jules L. Michon, Sr., announce the marriage of their daughter Florence Henrietta to Mr. Marin Pierre Villere (Peter) on Friday, August 12, 1938, at New Orleans.

Eloine Estelle Jaynes married Mr. Harold James Stuhlmiller on Saturday, July 2, at the Church of the Advent, Kenmore, N. Y. Mrs. Stuhlmiller is a member of the Western N. Y. State Club No. 8.

Mr. and Mrs. Sherwood Brown of Galveston, Texas, announce the engagement and approaching marriage of their daughter, Dorothy, to Henry Beissner Jr., son of Mr. and Mrs. Henry Beissner on Wednesday, August 31, 1938.

Death

Mrs. Frances Stephen Michel of Butte, Montana, reports the death of her husband on August 5, 1938. Mr. Michel had been ill for some time and died in a hospital at Portland, Oregon. Mrs. Michel is a member of the D. M. of A.

The Kehl Funeral

President Leroy Thayer of Washington and Secretary Walter U. Soby attended the funeral of F. W. "Daddy" Kehl Monday, August 22, 1938, at Madison, Wisconsin, officially representing the D. M. of A. Upon return, Mr. Thayer and Mr. Soby stopped at Chicago to visit the Chicago Association Convention. They were very cordially received by the officers and members of the Chicago Association.

THE BALLROOM OBSERVER

(*Continued from page* 20)

appointed reputation for "teaching 'em in a few lessons." Strange, isn't it, how pupils continue indefinitely in tap or ballet and yet those who take up ballroom dancing quit so early, that is, in some schools. There must be a reason, and it's high time the ballroom teachers took the matter in hand.

A few lines earlier in this column I made mention of the fact that two discordant notes had been struck which were about to disrupt the harmony of a Maine vacation. Naturally, these words were spoken in jest and were intended as such. One note was struck, though, that still resounds in my mind, and which will continue to sound as a break in

(*Continued on page* 36)

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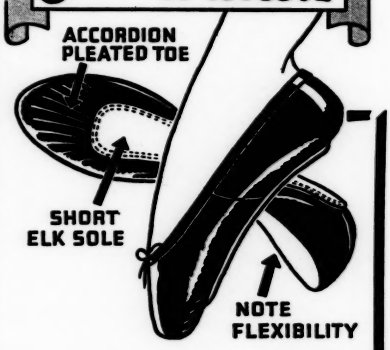

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D. T. B. A. BULLETIN

By THOMAS PARSON

AT least two newspapers in widely separated parts of the country carried stories recently which should be of vital interest to dance teachers the country over. The first was a United Press dispatch with a Hollywood date line to the effect that the National Talent Pictures Corporation had run afoul of the law, with at least two parents signing a complaint charging the proprietors of the corporation with "grand theft and bunko."

Taken into the custody of the police were Ira C. Overdorff and Edward Rose, president and vice-president, respectively, and Myrtle Overdorff. It was reported that five hundred dance schools throughout the country had been sold "franchises" for $125.00 each.

The second story appeared in a Duquesne, Pa., newspaper, reporting that more than 200 pupils had already been enrolled in free dancing classes to be conducted by WPA and NYA. The story specifically pointed out that larger quarters were being considered when and if necessary. Also, that two teachers and a pianist from Pittsburgh had been assigned to the classes.

Although the first meeting of the new season will not be held until the fourth Sunday in September, at the Hotel Park Central in New York City, steps are already being taken by the DTBA to intervene on behalf of its members in and around Duquesne. The WPA and NYA authorities have, on several occasions, assured the DTBA that under no consideration would they knowingly set up competition with already established dance schools. Teachers in other sections of the country are urged to report to the association any activities by these two groups which are in direct competition with their schools. Address your complaints to the Dancing Teachers Business Association, 113 West 57th Street, New York City.

Included on the faculty for the September meeting are Nellie Cook, who will present a Tap Novelty, and Nadia Gueral, in intermediate ballet. Ballroom work will also be presented.

AMERICAN DANCER NIGHT at the D. T. B. A. Convention was held the evening of Thursday, July 28, in the Florentine Ballroom of the Hotel Park Central. A Costume Parade opened the program. Costume designs and fabrics by Associated Fabrics Corporation were demonstrated by pupils of the Grant School, Viola Kruse School, Nellie Cooke School, Marguerite Reynolds School of Dancing, Mary Blake School of the Dance, and the Howell Dance Studio.

Fabrics and designs by Dazian's were modeled by pupils of the Mildred Drewes School. Curtains and back-drops for the stage were supplied through the courtesy of the Eclipse Rental Department, Inc.

Designs by Mary La Barbara were modeled by Helen Dolonson, Bobby Morris, Virginia Beyer, Lillian Covall, Lillian Kretz and Gene Denoro, pupils of the Julia Gorham School; and Pat Herliky, Pat Driscoll, Mary Alice Flynn, Marie Martino, Marlene McPartland, and Rose Mary Dorson.

Fabrics by Gladstone were displayed in costumes worn by Miss Florence Black of the Mary Elizabeth Fassig School of Dancing, Wheeling, W. Va., Miss Barbara Levy, and Betty Lee of Jo and Betty Lee.

The regular program followed the Costume Parade: Cliff Ferre, Song *Marie;* Susie Odem, *Military Tap;* Mildred Drewe's *Big Apple* Dancers, Clarice Bannan, Josephine Gress, Mary De Loca, Marie Vesper, Dorothy Sherman, Arline Robinson, Marjorie Cooke, Muriel Murray; Guy Martin (Johnny Mattison) *Medley with Spins;* Vera Ellen Rohe (Dayton-Serova) *Ballet; The Jeeps* (Wally Jackson dancers); Josef, *Centeatl* — Corn Ritual; Leonor Sola (Von Grona) *Modern;* Dania Kane and Jack Potteiger of the Philadelphia Ballet Company, *Mazurka;* Joan MacCracken and Leonard Ware, also of the Philadelphia Ballet Company, *Chopin Prelude;* Danny Daily, *Melody in F* from *Babes in Arms;* Leonor Sola, *Caravan;* Joe and Betty Lee (LeQuorne) *two musical comedy numbers;* Josef, *Javanese Dance;* Andre Eglevsky and Christine Kreins, *Mazurka,* arranged by Vitale Fokine; Joan and Robert Rexor (Johnny Mattison), *two tap numbers;* Pualani and Mapuana, *Hawaiian numbers;* Johnny Mattison, *Tap;* Ethel Mattison, *Shag;* Jack Potteiger, *Variation;* Dania Kane, *Danse Arabe;* Joan MacCracken, *Candy Fairy;* Bill Pillick, *Tap;* Josef, *Cambodian Dance;* Eglevsky, *Sailor's Dance* arranged by Massine, Vera Ellen Rohe, *Nerve Roll;* Cliff Feere, *Tap;* and Bill Pillick and Florence Baker, the *Pick-a-Back.*

THE BALLROOM OBSERVER

(*Continued from page* 34)

the rhythm of things long after this vacation is ended. That was when I read of the passing of Daddy Kehl. I shall not be alone with this feeling, of that I am sure. In saying that everyone who knew Daddy loved and respected him is but repeating once more that which has already been said times innumerable. I had not known him as long, nor had I come in personal contact with him as many times as many of you who read this column, but the few times I did return his greeting of "How are you, my boy!" made me feel as if he had saved that greeting for me, and only me. My welcome was complete from that time on, for Daddy had said it was so.

I shall remember Daddy as one who spoke his mind to the person concerned before, if ever, he discussed a matter with others. He did this to me while others pursued the opposite course; it was at a time when advice, not criticism in its strictest sense was needed.

I shall also remember Daddy as being the personification of all things desirable in a profession where dignity is the keynote. I can look forward to no greater reward than to have the years, God willing, pass over me with the same gentle touch, leaving in me a few of the qualities which so endeared him to us all.

You have earned your rest, Daddy. And while others are willing to assume the burdens left behind there can never be one to take your place.

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Las Marianas	Spanish	Guillermo del Oro	Aug.
Cortez Waltz	Ballroom	Fanny May Bell	Sept.
The Ya Ya	Exhibition Fox Trot	Cortez and Peggy	Oct.
The Tango Waltz	Exhibition	Dunn and Marchon	Nov.
1929			
L'Amour de L'Apache	Adagio	Earle Wallace	Feb.
1930			
A Lesson in Tap Dancing (First)		Arthur Prince	Mar.
Fancy Costume	Toe	Edna Breyman	Mar.
Hoosier Hop	from It's a Great Life		Apr.
Lesson in Tap Dancing (Second)		Arthur Prince	Apr.
Body Exercises for Tap Dancers		Arthur Prince	June
Honeymoon Rhythm	Tap	George Mitzi	July
Paramount Stamp	Novelty, Part 1	Arthur Prince	July
	Novelty, Part 2	Arthur Prince	Aug.
In the Wind	Plasto-rhythmic	Miriam Marmein	Dec.
1931			
Skaters' Waltz	Children	Dorothy S. Lyndall	Jan.
Blue Birds	Toe Pantomime	Miriam Marmein	Feb.
Midway Rhythm	Ballroom	Victor Sylvester	Mar.
Dance of the Jungle	Rhythm	Merle Prince	Mar.
Advanced Toe Number		Lenoir Richards Martin	Apr.
Toe Strut		Lenoir Richards Martin	July
Prince Rhythm Buck		Arthur Prince	Sept.
The Pirate	For Boys	Miriam Marmein	Oct.
1932			
Tango Variation	Exhibition	Harry Binick and Mimi Cutler	Jan.
Eastern Fantasia	Plastic	Miriam Marmein	Mar.
An Irish Jig		George Mitzi	Mar.
Mickey Mouse Revue	Group	Mrs. Herbert Lee	Apr.
Dutch Clog		Lenoir Richards Martin	May
Hari Sami	Japanese	Gladys Hight	May
The Olympiad	Soft Shoe	George Mitzi	June
Polly's Pilfered Puff	Child Solo	Norma Allewelt	July
Autumnal Song	Plastic	Miriam Marmein	July
Jester's Frolic	Pageant	Harriet F. Harris	Aug.
English Hunting Dance	Character	Dorothy S. Lyndall	Sept.
The Siboney	Ballroom	A. J. Weber	Sept.
School Days	Children	Norma Allewelt	Oct.
Hollywood Tango	Ballroom	Elisa Ryan	Oct.
Plasto-Rhythmic Design for Seven Dancers		Miriam Marmein	Nov.
1933			
Cubanette	Ballroom	Maurine and Norva	Jan.
Sally Jim	Tango Waltz	Oscar Duryea	Feb.
The Dallas	Slow Fox Trot	Sam Bernard	Mar.
Tap Novelty		Lenoir Richards Martin	Mar.
Roosevelt Swing	Slow Fox Trot	Joseph Paul Neville	Apr.
Jazz Rhythm	Tap	Ray Leslie	Apr.
Off-Beat Rhythm	Tap	Jack Manning	May
Woodland Ballet	Outdoor		June
When I Am Glad	Children	Dorothy Alexander	July
Hollywood Fox Trot	Ballroom	Bessie Clark	Aug.
El Garrotin	Spanish	Guillermo del Oro	Aug.
Nira	Ballroom	D. M. of A.	Sept.
3-Point-2 Hop	Ballroom	The Keenans	Sept.
Cuban Rhythm	Ballroom	Dorothy Cropper	Sept.
Tension and Release	Corrective	Portia Mansfield	Sept.
Devil Dance	Acrobatic	Alys Leffler	Oct.
Variation	Ballet	Lasar Galpern	Nov.
Blue Eagle Waltz	Ballroom	Helen M. Whitten	Nov.
Continental Tango	Ballroom	A. J. Weber	Nov.
Roosevelt Hop	Ballroom	Forrest Thornburg	Nov.
Beginners' Rhythm	Tap	George Mitzi	Dec.
1934			
Chelsea Reach	Folk	Cecil Sharpe	Jan.
Blues Waltz	Ballroom	Alec Mackenzie	Jan.
Carioca	from Flying Down to Rio		Feb.
Lesginka	Tartar	Aron Tomaroff	Feb.
New Ballroom Combinations		Ed. P. Jameson	Mar.
Sleeping Beauty	Recital	Lucile Marsh	Mar.
Zuyder Zee	Children	Sonia Serova	Apr.
Fast Fox Trot Variations		Lucile Marsh	Apr.
Folly	Toe Solo	L. R. Martin	May
The Whistler and His Dog	Boy and Girl	Dorothy Alexander	June
Rendezvous	Com. Pantomime	Miriam Marmein	July
1935			
The Story of Peter Rabbit	Children	Ruth Wilson	Jan.
The Mericano	Ballroom	Oscar Duryea	Jan.
The Longshore	Ballroom	Rust & Dennigan	Feb.
The Hoop of Happiness	Group	Lucile Marsh	Feb.
Triflin'	Interm. Tap	Jack Dayton	March
Robin Hood	Solo	Carmen Kleinman	Apr.
The Hollywood	Iterm. Tap	Frank Hall	Apr.
The Wesleyana	Ballroom	W. C. Freeman	May
Inspiration Waltz	Ballroom	Louis Stockman	May
The Martinique	Ballroom	Oscar Duryea	May
Dance of the Gypsy	Character	Dorothy S. Lyndall	May
Rondine	Group	Dorothy S. Lyndall	June
Rainy Day	Solo	Norma Allewelt	June
Invitation to the Dance	Pantomime	Dorothy S. Lyndall	Aug.
The Villain Pursues Her	Novelty	Harry Berlow	Aug.
Flying Hands	Novelty	Dorothie Smith	Sept.
Piccolino	Ballroom	Dorothy Norman Cropper	Sept.
Trio Adagio		Grace Bowman Jenkins	Nov.
Fox Trot Novelty	Ballroom	Robert Heffner	Nov.
Tango Variations	Ballroom	Bassoes	Nov.
Truckin'	Tap	Bernie Sager	Dec.
Truckin'	Ballroom	Sager and Heffner	Dec.
1936			
Fox Trot Variations	Ballroom	Louis Stockman	Feb.
Circles	Novelty	Dorothy S. Lyndall	Mar.
Riviera	Ballroom	Thomas Parson, Margaret Burton	Mar.
Let Yourself Go!	Tap	John Lonergan	Apr.
Fox Trot Variations	Ballroom	Don Le Blanc	Apr.
Espanita	Group	Dorothy S. Lyndall	May
Tango Americain	Ballroom	Esther Pease	May
Tango	Ballroom	Thomas E. Riley	June
My Little Grass Shack	Hula	Vivienne Huapala Mader	July
La Bamba	Ballroom	Parson-Burton	July
Swing Waltz	Ballroom	Helen Powell Poole	Aug.
Valse Noble	Ballet	Lasar Galpern	Aug.
Swingology	Ballroom	Clement O. Brown	Oct.
Swing	Ballroom	Dorothy Norman Cropper	Oct.
Fifth Variation	Ballet	Ella Daganova	Oct.
Rhythm Tap	Tap	Bobby Rivers	Oct.
Las Sevillianas	Spanish	Angel Cansino	Nov
The Collegiate Swing	Ballroom	Thomas Parson	Nov
Elementary Fox-Trot	Ballroom	Albert Butler	Dec
Intermediate Fox-Trot	Ballroom	Albert Butler	Dec
Over the Hurdles	Novelty Tap	Harry Berlow	Dec
Swing Time One-Step	Ballroom	Edna Rothard Passapae	Dec
1937			
Su-zi-Q	Tap	Bernie Sager	Jan
Pas de Deux from Le Lac Des Cygnes	Ballet	Nancy Knott	Feb.
A Girl, A Boy, A Locket	Pantomime	Dorothy S. Lyndall	Mar
German Band	Ballet	Gladys Hight	Apr
Swing Bolero	Ballroom	Henry Jacques	July
Flash	Tap	Gene Kelly	Sept
Mazurka	Folk	Hazel Sharp	Oct
The Big Apple	Ballroom	Thomas Parson	Nov.
Exhibition Rumba	Ballroom	Donald Sawyer	Dec
1938			
The English Technique of Ballroom Dancing		Henry Jacques	Jan.
Autumn Leaves	Pantomime	Dorothy S. Lyndall	Feb.
English Technique of Ballroom Dancing		Henry Jacques	Feb.
Intermediate Rhythm		Henry Jacques	Mar.
Soft Shoe	Tap	Bert Bertram	Mar.
English Technique	Ballroom	Henry Jacques	Mar.
English Technique	Ballroom	Henry Jacques	Apr.
The Cherry Hop	Ballroom	Donald Sawyer and Evelyn Boardman	Apr.
Shag Variations	Ballroom	Robert Heffner	June
Classical Ballet Routines	Ballet	Adolph Blome	June
Intermediate Novelty Dance	Novelty Tap	Marjorie L. Goodrich	Aug.
The Lambeth Walk	Ballroom		Sept.

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A BROADWAYITE SPEAKS

(*Continued from page* 12)

"That's right," he answered. In fact, I've worked for every producer on Broadway. I'm constantly busy. Have more work than I can do. I'm no part of a business man though. I'll probably never make a nickel."

"As I started to tell you before, I am extremely ambitious about my work. My greatest handicap is that I can't find material to work with; can't find dancers who can do the combinations I devise."

"But *I* thought Broadway was over-run with dancers!"

"Broadway *is* over-crowded," he said slowly and thoughtfully, "but they aren't the right kind. There aren't more than a handful that can *really* dance. In no other profession that I can think of do people expect to get work with so little training. A few tap lessons and they think they are ready to join a New York show. Naturally they can't do the dances that I create. You see, I use a combination of three techniques—ballet, tap and modern.

"There's nothing to the old idea that a dancer cannot dance well in more than one medium. Of course, dancers can specialize in one thing—say ballet, for instance. But that does not mean that if they work, and one *must* work to become a dancer, they cannot do modern or tap well enough. That is what I need for the kind of work I do. Especially ballet. You know, ballet has swept the country in the past few years and one must have it in order to fit into the Broadway musicals of today. Few do though. Look, I'll show you what I mean."

Here Bob Alton rose and stepped into the middle of the foyer. A sudden shaft of sunlight from the street cut through the darkness like a knife. For the first time, I got a glimpse of this slender, blonde young man who had been talking so earnestly to me about Broadway and its dancers.

He struck an angular pose. "Now, you see," he said, "I may begin with something like this which is typically modern. Then right into a ballet step." Here he did a fast pirouette turn. "They can't do it," he added with a futile gesture. "Incidentally, a dancer *must* learn to to good turns today. It's essential. Few can, though. Pirouettes are a psychological thing and must be worked on until they are perfected."

For a moment, he paused as though he were seeking for a new train of thought. "Of course," he added quickly, "one of my main handicaps is that producers pick dancers for their looks alone. I select dancers for their ability. And the producer comes along and takes the most beautiful ones. This was especialy so of the *Ziegfeld Follies.* It was there that I encountered my greatest difficulties. Homely girls or men will work their heads off to perfect their dancing—but beautiful girls and good looking men are both naturally lazy. Did you ever think of that?"

"Then what is the answer?" I asked firmly.

"I've been thinking a great deal about that lately. A certain phrase has been running through my mind—*dominion over the body.* That about sums the whole thing up. A dancer must have technique, form, line, control, a perfect spin and balance. Those are necessities. Then they can have dominion over their bodies; then they can write their own tickets on Broadway. I plan to open a school of the dance here in New York some day where I can train dancers to do the things which I require in my dances. It will be dedicated to that idea. Of course, that does not mean that I will give work only to pupils of my school. There will be plenty of work for all those who can live up to my specifications."

That seemed to me like a fitting end to our conversation. It was late and I knew that he had to be back in the theatre at eight. I rose to go. Again we shook hands. He was very gracious. I know that he must have smiled although I could not see him." If there is anything more that I can do, just let me know," he said. In an instant he was gone.

As I worked my way back through rows of seats, over the bridge and onto the apron of the stage, the thought kept persisting in my mind that Bob Alton was entirely unlike that shadow-scene which I had witnessed when I first came into the theatre. In the voice that had come to me through the darkness, there was no trace of that superficial Broadway jargon which one hears along the sidewalks of Times Square. It was a story of ideals and endeavor to which I had listened. "Ideals," the word sank deep into my consciousness as I walked out the stage-door and into the street. "And on *Broadway, too!*"

IRISH DANCING

(*Continued from page* 9)

so different that one could hardly understand the other. Now, although the dances of Ireland and Scotland had the same origin, it will be easily understood that their form differed as much as the language.

However, to return: a most interesting point to note is that in all the traditional dances of Ireland we find what is known to the dance profession as the *pas de basque.*

This is the basic step combination of the reel (2/4) and it moves sideways: jump to R foot pointing L in front (& 1) side L (&) back R (2) side L (&) back R (1) side L (&) back R (2) *pas de basque* L (1 & 2) *pas de basque* R (1 & 2) and repeat in opposite direction.

The jig (6/8) has the same basic step combination as the reel with, of course, a change in the rhythm. After completing the combination moving in one direction, add what we know as the *pas de zephyr* (step hop swinging the free foot backward and forward) three times, and end with four quick steps in place (1 & a 2).

The slip jig (9/8) also moves sideways; step (1) close (2) ball change (& 3) repeat (4, 5 & 6) *pas de basque* (7 a 8) point free foot (9); this is actually counted with three very slow counts, but I have used the nine counts to describe more accurately the foot work.

In the hornpipe or "cultivated" dance we find two toe and two heel taps in quick succession that I strongly suspect is the forerunner of the cramp roll in modern tap.

And now, have you ever heard of LILTING? Well, a lilter takes the place of the fiddler when he gets tired and sings "toodle, oddle, addle, ay" or words to that effect in the same melody and rhythm that the fiddler has been playing. This, without too great a stretch of the imagination, might well have suggested those peculiar sounds we get from harmony singers with modern dance bands.

Of course, you have heard of "crooning" and, more's the pity, who hasn't? I have an idea it has come from an Irish word "Cronan." To quote Mr. O'Rafferty: "It has been suggested that the word *Cronan* which is mentioned in the sixth century by St. Colman of Cloyne, originally meant a kind of singing accompaniment for dancing, although there is no actual evidence in support of this suggestion. It is now generally accepted that the word meant a musical bass and later a curious kind of nasal singing accomplished with the mouth shut. To the last may possibly be ascribed the origin of what is known as the traditional Irish singing. Mothers in the country districts of Ireland say they are 'cronan the baby to sleep,' which means they are humming or 'lilting' in a soft voice."

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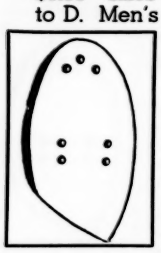

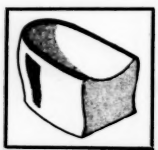

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DANCE EVENTS

(*Continued from page* 13)

large masses of movement.

Dance Sonata is rather symphonic in form, using several steps in a variety of ever-changing ways, much as the theme in some symphonic works recurs again and again yet never in exactly the same way. The many entrances and exits are very skillfully contrived, making a panorama of constantly moving figures. And though comparisons are not necessary it did seem that Miss Holm's dancers had more force and discipline than the other groups.

Miss Holm's solo in the second movement of *Dance Sonata* with her fluttering, lilting little steps, really bird-like in speed, was true dancing.

The final Martha Graham-Charles Weidman performance was filled with surprises. First, in naming his new work *Opus* 51, a very serious sounding title, Mr. Weidman was apparently having his little joke, as it turned out to be clowning and the maddest sort of romping in dance form. True, it had an opening section which was serious enough but it was also very bad, with poor lines of the arms and body and slovenly performance of the steps. But the clowning was deftly designed and even managed to achieve clarity of pattern. There were many amusing bits of by-play, with the vigorous sweeping done in perfect time to the music, for no reason at all, the most inspired of the nonsense bits. Also a duet by Harriet Anne Gray and Beatrice Seckler was clever stuff. Mr. Weidman was again, as always, hilariously droll, but the best thing about the whole work was the novel finish and highly skillful method of bringing it about.

The audience enjoyed it immensely but there was also an undercurrent of puzzlement on the part of these serious students of the modern dance. I, too, was puzzled at Mr. Weidman's choice of time and place to do just this composition, in spite of my oft reiterated statement that comedy is undeniably his forte.

An even greater surprise was Martha Graham's new *American Document,* in which she designed for herself a role where at times her eyes sparkled, her smile was joyous and her step positively buoyant. And in her several quite lovely scenes with Erick Hawkins (who appeared through the courtesy of Lincoln Kirstein's Caravan Ballet and is Miss Graham's first male partner since 1931) she was a glowing woman instead of an abstraction of one. The work represents practically a complete history of America, its form patterned freely after an American minstrel show, an excellent and original idea. It has an Interlocutor woven through the many episodes who uses speech, which does considerably clarify the meaning and gives it somewhat of dance-drama form.

A real minstrel "Walk Around" forms the beginning and end and separates the various periods depicted—the Indians (Miss Graham personifying the native figure in his subjection and abject resignation was superb), the Declaration of Independence and the slave question, with even the Sacco and Venzetti and Scottsboro cases mentioned in the verses. With so vast a subject Miss Graham has dealt admirably if not sufficiently, leaving too much to the verse.

Tall, handsome Mr. Hawkins made a good foil for Miss Graham but was at times unyielding in mood and movement. The roles of the End Figures (Anita Alvarez and Thelma Babitz) were effective interludes very well danced and the group, led by May O'Donnell, were more vibrant than ever before. Their Emancipation Dance was especially good. But the composition would be without real force if it were without Martha —so the Interlocutor referred to her. She has such a compelling personality that she even brings force to the portions here and there that are monotonous or weak. Her appearance, costumed first in strong lavender, again in black, or scarlet, or white, is always startling and dramatic. If this composition was somewhat experimental in nature for Miss Graham it was definitely experiment in the right direction.

The music throughout had variety of presentation, horns, voice, etc., with some especially good percussion effects. Norman Loyd was music director for the Festival.

Each leading dancer was supported by only a small nucleus of his own group and aided by the apprentice groups selected from the pupils of the School, some of whom have never performed previously in any way. They were surprisingly professional in bearing, which speaks well for the School. The entire Festival was a great success and brought hundreds of enthusiastic visitors from all parts of the country.

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A DANCER'S DIARY

(*Continued from page* 23)

carved with white blown roses with gold on the edge of their petals and white trailing leaves with gold leaf pricking out their veins. And all along the top of the wall, like the frosting on a wedding cake, the roses and leaves twined round and round.

There were two plain white velvet hangings, one just opposite us and another at our backs. I suppose that was to fool people into thinking there wasn't any door in back of one of them.

At one end of the hall was a white platform raised just a little with white trellises on either side of it. The floor was all inlaid wood and was smooth and brown and shiny.

"It's like being inside a great big cool birthday cake," said Betty in awe. And her voice echoed up to round, deep windows that were framed in roses too.

"Oh!" I breathed, "I can hardly wait to get into my ballet slippers and begin rehearsing. Let's take off our shoes and run on the floor. It ought to be fun!"

"Let's leap all around," cried Betty and before we knew it we were in our stocking feet slipping and skipping out over the brown shining sea. My but it was fun! I had just finished a somewhat careful tour jeté when the white velvet hanging that covered the library door gave a great swirl and Mrs. Busby stood in the doorway, her face as white as the walls.

"Oh girls," she quavered, "please go up to your rooms at once. Quickly. Young Master George just drove into the front entry way." She wrung her hands. "Oh, I might have known he would do something strange like this. He never behaves like anyone else. I can't imagine why he came back!"

My stomach seemed to dive down into my feet and my face, I know, went as white as Mrs. Busby's.

"Oh," I gasped, "what can we do?"

"You see the other door, at the end of the room?" Mrs. Busby was thinking fast. "Well, I'll put out this light and you peek out of that door and when you see him pass there you can creep out and make for the kitchen. But oh, girls, for pity's sakes don't make any sound!"

Then we all heard the bell. Betty and I picked up our shoes. Mrs. Busby vanished behind the curtain, the lights went out and I could feel my heart beating under my ribs.

"Now, it's a big white cave!" whispered Betty. "This would be fun if I wasn't so scared."

We tip-toed as fast as we could to the door. Found the knob and pushed it just a tiny ways open. Through the crack we could just see Mrs. Busby making for the door. Her voice sounded high and nervous as she greeted someone. Then we heard a man's voice, and a man's laugh.

"See anything?" Betty was pushing up under my arm.

"He's coming now," I told her, daring a good peek. "I think we'd better try to make it one at a time, don't you? Two might stumble or something. You go first."

"All right," said Betty, and clutching her shoes in her hand she opened the door, a tiny inch, waited until the man passed by, then she slipped silently out.

I held my breath watching her. Then, just as she made the corner of the hall near the kitchen one shoe slipped out of her hand and went "bang" on the floor. Betty flew down the stairs, but I heard a man's voice inquire:

"Say, what is this? Is the house haunted?"

"It's nothing," came Mrs. Busby's voice in a quaver and a squeak.

"Nonsense, Busby, it was right out here," the man insisted and I saw him come out, notice the shoe and, crossing the hall, pick it up.

But I didn't wait. He was out in the hall. I might be able to escape by the library if he went downstairs and go up the marble flight. I ran across the room, pulled aside the hanging, and pushing open the library door, stepped inside. I just started acrosss the room when the door ahead of me darkened and the man stood right in front of me.

He was a tall, thin young man with lots of very black hair and big, enormous sad blue eyes. He didn't look as if he wanted to hurt me but I was scared blue. All I could do was stand and stare.

"Well!" he exclaimed. "What have we here?"

"I—I'm the new maid," I blurted out, blinking in the light.

For a moment the young man looked at me very steadily. I thought I would wilt under those big eyes. Then a slow smile spread over his face and he said:

"A strange new maid that stands with her shoes dangling in her hands and stares at me as if I was a ghost!"

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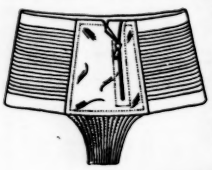

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CODE OF TERPSICHORE

(*Continued from page* 22)

ing; they should be provided with a fund of interesting incidents, and the progress of the action should be sprightly and vigorous.

No composer can succeed well in his work, if he has not, in the first instance, made choice of an appropriate subject, which, while furnishing the means of employing and displaying his talent, delights and inspires him.

Everything depends upon the selection of subjects. It sometimes happens that a subject of very unimportant appearance and that seems destitute of the requisites for a ballet, unpromising, in short, in every respect, may still be essentially useful; but it must contain the germ of production, the spark that gives the hint, and illumines and warms the composer so as to awaken his powers of invention. He then by some appropriate additions, some well contrived episodes and embellishments of his art, augments and adorns the principal action; and thus, upon a small foundation raises a sumptuous edifice.

As it is a peculiar mark of genius, says Leonardo da Vinci, to produce a great work with small means, so is it a sign of mediocrity to produce but a small matter from a plentiful fund. Frequently a word, a sketch, a fragment of sculpture, striking the mind of a talented artist, forms the foundation of a masterpiece.

(*To Be Continued Next Month*)

Education Goes Rythmical

(*Continued from page* 10)

program, and it is my opinion that it lies in having placed too much stress on the first two phases and not enough on the third. Knowledge can be nullified; problem solving ability may never be used, or it may be used unwisely. Without this third phase, what I like to call the governing rod, there can be no such thing as a well-rounded education, or a harmoniously developed personality.

The place to begin this harmonious development of the child is in the very early years, at the very beginning of his formal education, and the method is that of the physico-musical. It truly opens out a way "Whence the imprisoned splendor may escape." Children naturally respond to rhythm until that naturalness is inhibited, or allowed to atrophy. Life in the home should be so established as to allow the child's natural response to rhythm to grow under guidance. With the mother's lullabies, the transcribed children's songs, radio music, the child should grow up surrounded by rhythm.

The modern stress on total body activity is a stress in the right direction. If we can so reorganize our attitudes and performances that they cease building within the child the belief that the body is one thing, the mind something else, and the soul or spirit, still something else wholly apart, then we shall be ready for a new day in our elementary education.

Harmonious development of the personality is what we strive for. This we can not get through any system of studies or subjects alone. "Getting on" in the world should not be stressed so much as understanding the world.

When we learn the rhythms of our own life, and learn to harmonize them with the rhythms of the world about us, we shall have gone a long way toward being harmoniously developed. The "manner" and "manners" of our children should be beautiful, then we may expect them to have "an allied grace, poise and ordered rhythm of mind."

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